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PRICED

ART COLLECTION
OF
MRS HENRY WALTERS

◆

Public Sale
April 23, 24, 25, and 26
AND
April 30, May 1, 2, and 3.

PARKE-BERNET GALLERIES · INC
30 East 57 Street · New York · 1941

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The
MRS HENRY WALTERS
Art Collection

FRENCH FURNITURE • SCULPTURES • BRONZE DORE
BEAUVAIS AND OTHER TAPESTRIES • SEVRES PORCELAIN

PAINTINGS BY BOUCHER • FRAGONARD • ROBERT
HUET • GREUZE AND OTHER FRENCH ARTISTS
BRITISH PORTRAITS INCLUDING ROMNEY'S
Mrs Christopher Horton, Afterwards Duchess of Cumberland
AND RAEBURN'S *Mrs Scott Moncrieff*
WORKS BY OLD MASTERS

PERSIAN RUGS • ITALIAN RENAISSANCE BRONZES
RENAISSANCE JEWELS • GOTHIC TAPESTRIES
CLASSIC ART INCLUDING *The Rubens Vase*
GOLD BOXES AND WATCHES • FANS AND MINIATURES

ART OF THE ORIENT INCLUDING
Chinese Porcelains • Mineral Carvings • Bronzes
Japanese Prints • Chinese Scroll Paintings
East Indian Jewelry

MODERN BRONZES • OLD FRENCH AND ENGLISH SILVER
GOLD AND SILVER REPRODUCTIONS BY MELILLO OF
CLASSIC TREASURES • TABLE PORCELAINS AND GLASS

PARKE-BERNET GALLERIES • INC
NEW YORK • 1941

THE DE LUXE ART CATALOGUES

Besides the present edition there is a de luxe edition of the catalogue of the Mrs Henry Walters Art Collection, in two volumes. Volume One covers Sessions I to IV and contains over 125 illustrations, 3 being in color and 8 in gravure. Volume Two covers Sessions V to X and contains more than 150 illustrations, 3 being in color and 14 in gravure. Volume One is for sale at Two Dollars; Volume Two is for sale at Three Dollars.

THE BOOK CATALOGUE

The Mrs Henry Walters Collection of Rare Books, for public sale April 23, 24, and 25, is described in a separate catalogue, generously illustrated, for sale at Two Dollars.

FEB 25 1942 Gift of Parke-Bernet Gall.

SALE NUMBER 279

FREE PUBLIC EXHIBITION

From Saturday, April 19, to Time of Sale

Weekdays 9 to 5:30 · Sunday, April 20, from 2 to 5

PUBLIC SALE

April 23, 24, 25, and 26
Afternoons at 2 o'clock

* * *

SALE NUMBER 280

FREE PUBLIC EXHIBITION

From Saturday, April 26, to Time of Sale

Weekdays 9 to 5:30 · Sunday, April 27, from 2 to 5

PUBLIC SALE

April 30 and May 1 at 2 and 8:15 p. m.
May 2 and 3 at 2 p. m.

* * *

EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK

* * *

Sales Conducted by

HIRAM H. PARKE · OTTO BERNET
HARRY E. RUSSELL, JR · LOUIS J. MARION

1941

FOREWORD

THE eighteenth century in France is linked to the present by two of our great debts of record — one in political science and one in art, the *comptes rendus* of Montesquieu and Rousseau, of Fragonard and Falconet. This exhilarating paradox of the century, that to the one we owe the foundations of modern democracy and to the other the candidly magnificent superstructure of artistocratic elegance, was not unremarked by the Hegelians; and their synthesis is still in the making.

If the eighteenth century ended with the proclamation of the Rights of Man, it began with an acknowledgement of the supremacy of Woman. "It must be added," writes the Comte de Salverte in surveying — not the political scene, but the history of French furniture — "that never did woman achieve such an ascendancy . . . she spreads her charm over this century just as Louis XIV had filled the preceding one with grandeur. Everything bows to her empire: customs, opinions, favors, punishments. To please her, philosophy smiles and science is made amiable. She rules the arts, patronizes the artists and protects the craftsmen. . . ."

This art, it must be added, is a highly unified and particular thing, which does not respond to the nicknames of 'rococo' and 'classic', but represents one of the great challenges of the Renaissance spirit. Its aims seem to have been two-fold: on the one hand a cult of perfection in craftsmanship in the field of applied design, on the other the crystallization into works of painting, sculpture, music, architecture and the like of a hedonistic philosophy unequalled in frankness and elegance even in Medici Florence. This art is a joyous and a perfect thing in the totality of its artlessness. We shall never see its like again, because we have lost the comprehension of both aims; we make dour faces at the mastery of technique, and political orations against hedonism. However, what we can no longer create, we can collect, and keep a proper respect for the tastes of our great-great-grandfathers.

Mrs Henry Walters' collection is so extensive and so complete in this field that it is impossible to attempt an accounting of its individual masterpieces. But the synthesis can be made by the eye of the observer who shall stand in front of a commode by

Leleu, a Sèvres *écuelle,* a pair of gilded bronze sconces by Gouthière, a Clodion terra cotta, a Boucher tapestry, and exclaim at the wonder of this dead-and-gone world of exquisite beings — out of all which peers the marble mocking face of Voltaire, who was to bring about its overthrow.

It remains only to be added that the wealth of the collection does not end here, but gathers from Graeco-Roman antiquity, from the Gothic and Renaissance world, from Persia, China, and Japan the proofs of the eternity and continuity of art. And this in an era when — to return to our prologue — the triumphs of political science have betaken themselves to the defensive, and our debt to the men of the *Encyclopaedia* has been defaulted by a continent.

LESLIE A. HYAM
CHARLES PACKER

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.

3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.

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13. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

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PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET • NEW YORK
Telephone PLAZA 3-7573 *Cable* PARKGAL

HIRAM H. PARKE • *President*

OTTO BERNET • ARTHUR SWANN • LESLIE A. HYAM • *Vice-Presidents*
EDWARD W. KEYES • *Secretary and Treasurer*

ORDER OF SALE

FIRST SESSION

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Saturday Afternoon, May Third

Saxe, Nymphenburg, and Minton Porcelains 1337-1348
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Tapestries 1432-1436
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FIRST SALE

FIRST SESSION

Wednesday, April 23, 1941, at 2 p. m.

CATALOGUE NUMBERS 1 TO 201 INCLUSIVE

JAPANESE SWORD-GUARDS [TSUBA] OF THE XV TO XVIII CENTURIES

1. Ten Bronze and Iron Tsuba
Four in bronze, one finely wrought with foaming waves, one depicting a landscape with golden pines, flowers, and birds; and six in iron, one beautifully wrought in gold with a sage reading a scroll. 20-

2. Twelve Iron Tsuba
Mainly with pierced designs of reeds, fans, blossoms, and other motives; some wrought in gold, including one with an amusing masked figure in a thatched hat. 20-

3. Twelve Iron Tsuba
With various wrought and pierced designs, some embellished with gold; depicting dragons amid waves, etc., one wrought with a boy perched upon an ox and playing a flute. 17 50

4. Twelve Iron Tsuba
One finely wrought with cherry blossoms enriched with gold, another pierced with a *Fu* lion on waves; the others with variously wrought and pierced floral and other designs. 20-

5. Twelve Iron Tsuba
Variously wrought with landscapes, dragons, legendary deities, and floral decoration, some *ajouré,* a few with gold enrichments. 30-

6. Twelve Iron Tsuba
Wrought and pierced with dragons, insects, flowers, fans, and waves; a pair inlaid with *affrontés* land dragons in gold. 25

7. Twelve Iron Tsuba
With varied wrought and *ajouré* decoration, one depicting a *shibuichi* crane beneath a golden sun, others reticulated with foliations. 25

8. TWELVE IRON TSUBA

Including one pierced with a gold-damascened *inro,* another embellished with delicate wrought *mei hua* branches in gold; and one simulating knotted wood. 45

9. TWELVE IRON TSUBA

Many wrought and perforated with dragons, bamboos, waves, etc., one beautifully wrought in gold and *shakudo* with carp, goldfish, crayfish and an octopus. 30-

10. TWELVE IRON TSUBA

Assorted decoration, some perforated, including one inlaid in gold with a flight of birds and another wrought in gold and bronze with a genie ejecting an armored intruder. 20-

11. TWELVE IRON TSUBA

Perforated with reeds, bamboos, rosettes, and dragons, some enriched with gold; one wrought with figures crossing a bridge toward a temple, another depicting a bronze demon fishing for symbols. 22 50

12. TWELVE IRON TSUBA

Wrought with dragons, pines, and prunus trees, one with gold-damascened butterflies, another wrought with a golden crane and a large inlaid golden sun rising behind a mountain. 35

13. TWELVE IRON TSUBA

Wrought with perforated designs of waves, basketry, and floral branches, one intricately pierced with arabesques, another in the form of a coiled dragon; some inlaid with gold. 22 50

14. TWELVE IRON TSUBA

One wrought with blossoms on a raft, one with a sampan, another with reeds, and one finely wrought with mounted warriors fording a river; a few ornamented with gold. 17 50

15. TWELVE IRON TSUBA

Three wrought with encircling scaly dragons, one pierced with an oak branch; others wrought with figures of sages and deities, a few embellished with gold. 17 50

16. TWELVE IRON TSUBA

Assorted pierced and wrought decoration, including one richly wrought in gold, bronze, and *shibuichi* with two officials at a table laden with books and a vase. 22 50

17. EIGHT BRONZE AND SHAKUDO TSUBA

Two in *shakudo* pierced with interlaced diapers; the others in bronze wrought with dragons and figures enriched with gold, including one finely wrought with shellfish and another with a carp and a basket of clams. 75

18. EIGHT SHAKUDO AND SHIBUICHI TSUBA

115- Almost all beautifully wrought in gold with touches of copper and silver; depicting orchids, reeds, fans, and birds, one rimmed with scaly golden dragons, another wrought with sages and a gold-striped tiger.

19. TWELVE IRON TSUBA

25- Reticulated with scaly dragons, *fêng huang,* etc., one depicting birds flying before a willow, another with a circle of fans; some enriched with gold.

20. THIRTEEN WROUGHT METAL KOZUKA

50- In bronze, *shakudo, shibuichi,* and iron with wrought decoration of sages, fish, birds, and flowers, one depicting a festival procession; many with gold and silver enrichments.

JAPANESE LACQUER MEDICINE CASES [INRO] AND BOXES

40- 21. TWO DECORATED LACQUER INRO, WITH IVORY NETSUKE *XVIII Century*

One in *makiye* gold lacquer embossed with figures of sages being served tea, enriched with ivory and mother of pearl, by Shokasai, with clam cluster *netsuke;* the other black, applied with a lead vase of pearl foliage and a tinted ivory basket of fungus, by Koma, the *netsuke* carved with a mouse with ear of corn.

30- 22. THREE DECORATED BLACK LACQUER INRO *XVIII-XIX Century*

One embossed with a group of monkeys and a branch of ripening gold peaches, by Hakugiokusai, with wood demon *netsuke;* one applied in mother of pearl and gold with cat and dog, by Koma, with wood chow *netsuke;* the third applied with a red chrysanthemum branch and a grasshopper.

50- 23. TWO BLACK LACQUER AND MOTHER OF PEARL INRO *XVIII Century*

Finely inlaid in mother of pearl and gold, one depicting Shou Lao with crane and a boy climbing towards a crane's nest, by Somada; the other depicting Daikoku digging into a basket of nuts, with carved nut *netsuke.*

55- 24. DECORATED BLACK AND GOLD LACQUER INRO *XVIII Century*

One side in gold reserved in *togidashi* with medallioned bust figure of a geisha, the reverse embossed with the gilded figure of a demon in a black ground; by Chingi. *Manju-netsuke* inset with medallioned head.

25. TWO DECORATED GOLD AND NASHIJI LACQUER INRO, WITH IVORY NETSUKE *XVIII Century*

50- One embossed with children playing and watering a crane, by Kiyokawa, with figural *netsuke;* the other in *nashiji,* depicting two sages watching a dragon appear from swirling clouds, by Akihiro, with puppy group *netsuke.*

26. Two Black and Gold Lacquer Inro, with Ivory Netsuke *XVIII Century*
One in *nashiji* and *kirikane* lacquer decorated with a summer mountain lake scene, by Kajikawa, with bear *netsuke;* the other embossed with a gabled hut upon props at the edge of a sea, with mother of pearl enrichments and reticulated *manju-netsuke.* 30-

27. Two Decorated Black and Gold Lacquer Inro, with Ivory Netsuke *XVIII Century*
45 One depicting a cock and hen upon a gold ground, the reverse black, with *togidashi* decoration of hares beneath a moon, by Shigenori, the ivory *manju-netsuke* applied with a mother of pearl rooster; and a gold lacquer plum tree *inro,* with ivory figural *netsuke.*

28. Decorated Lacquer Figural Inro and a Perfume Box *Late XVIII Century*
Nashiji inro in the form of a samurai with red and gold armor, by Kajikawa, with goldfish *netsuke;* scalloped sabre-form box in *hirame-ji* lacquer with diaper decoration, peonies, and a dragon upon clouds, in *togidashi.* 110-

29. Two Togidashi Decorated Lacquer Inro, with Ivory Netsuke *XVIII Century*
70- One depicting waterfalls cascading into a mountain lake and turtles sunning on the rocks, *Fu* lion *netsuke;* the other traversed by sheaves of wheat supporting precious emblems, by Kiuhaku, with warrior *netsuke.*

30. Two Black and Gold Togidashi Lacquer Inro, with Netsuke *XVIII Century*
60- One decorated with children circling a turbulent pool, by Kohei, with boxwood buffalo *netsuke;* the other with a throng of macabre images hovering above the lightly embossed figures of officials playing *go,* by Yoyusai.

31. Two Decorated Black Lacquer Inro *XVIII Century*
One embossed in gold and colors with two war gods threatening a group behind a tent drapery, by Koami; the other a legendary hero defying a bandit chief upon a *kirikane* mountain, who is about to hurl a mother of pearl log, by Kajikawa. 30-

32. Two Decorated Gold Lacquer Inro *XVIII Century*
One depicting baskets of flowers and bulbs upon a *hirame-ji* ground shading to gold, by Kajikawa, with lacquer mushroom *netsuke;* the other embossed with a gold-draped pavilion upon a ground of variegated diapers, with diapered metal *manju.* 40-

33. Three Decorated Red and Green Lacquer Inro, with Netsuke *XVII-XVIII Century*
30- One in bottle green lacquer embossed with a cobra, a frog, and snail, by Jokasai, with boxwood *netsuke;* drum-shaped red lacquer *inro* with carved ivory *netsuke;* and another in red lacquer, with creel *netsuke* and leather pouch.

34. Two Decorated Lacquer Inro, with Netsuke *XVII-XVIII Century*
One with *togidashi* chrysanthemums and mother of pearl asters in a black ground, by Koichi, with carved ivory *manju-netsuke;* the other embossed with a monkey in costume upon a marbleized red and black ground, with boxwood monkey *netsuke.*

45-

35. Decorated Olive Green Lacquer Inro, with Ivory Manju-Netsuke *XVIII Century*
Finely embossed in gold and bronze brown with a haloed deity in brocaded robes, depicted upon a crouching *Fu* lion and examining a scroll, and with sceptre, upon a recumbent elephant; by Hajikawa; *ajouré* dragon *netsuke.*

80-

36. Two Embossed Gold Lacquer Inro, with Netsuke *XVIII Century*
Depicting mounted officials with attendants on hunting expeditions, in mountain landscapes overgrown with pines, enriched with *kirikane;* one by Kashosai. One with lacquer horse *netsuke,* the other with ivory *netsuke* of a mounted sage.

60-

37. Three Black and Gold Lacquer Inro *XVIII-XIX Century*
Small *inro* embossed with a vase of chrysanthemums and a window screen; the others in *togidashi,* one depicting two genii, by Shiomi, the other cylindrical, with a carp leaping a waterfall.

30-

38. Two Decorated Black and Gold Lacquer Inro, with Netsuke *XVIII Century*
With *nashiji* and *kirikane* decoration, one depicting a sage upon a terrace before a landscape roundel, by Shokasai; the other embossed with loom and yarns, with boxwood *netsuke* of an eagle emerging from an egg.

30-

39. Two Decorated Black and Silver Lacquer Inro *XVIII Century*
One embossed on black in gold and colors with a gathering of innumerable monkeys, many costumed; the other in dull silver lacquer embossed with two mounted samurai jousting, by Bunbusai.

20-

40. Two Black and Gold Togidashi Lacquer Inro *XVIII Century*
One with *hira-makiye* decoration of a multitude of figures at a festival, ivory *netsuke;* the other depicting a *nashiji* landscape with view of Fujiyama, and peasants in a rice field, by Hasegawa Shigeyoshi.

45-

41. Two Taka-Makiye Gold Lacquer Inro, with Ivory Netsuke *XVIII Century*
One embossed with five *Fu* lions playing with brocade balls, with *Fu* dog *netsuke;* the other with wistaria branches before which silver birds are in flight, by Kirusai Hisataka, *ajouré* gilded ivory *manju-netsuke.*

30-

42. TWO DECORATED NASHIJI LACQUER INRO *XVIII Century*
One embossed in gold and mother of pearl with magnolias and reeds and with carved ivory ape *netsuke;* the other with chrysanthemum shrubs, reeds, and a gnarled tree, by Sensai.
40-

43. TWO DECORATED BLACK AND NASHIJI LACQUER INRO *XVII-XVIII Century*
One in *nashiji* lacquer embossed in colors with a legendary deity, by Kajikawa; the other with a brilliant mountain scene with a waterfall and thatch-roofed red huts, and inset with fragments of minerals, by Kajikawa Takane; both with boxwood *netsuke.*
40-

44. THREE DECORATED LACQUER INRO *XVIII Century*
Bronze lacquer *inro* embossed with a genie with a mouse, by Shigekata, with boxwood demon *netsuke;* one in marbleized red lacquer; and one dark red incised in gold with a woodcutter fleeing from a tiger.
37.50

45. TWO DECORATED BLACK AND GOLD LACQUER INRO, WITH NETSUKE *XVIII Century*
Gold lacquer *inro* embossed with a mountain landscape enriched with *kirikane,* with ivory *netsuke* carved with a frog on a leaf; and one in black and gold with minute decoration of summer pavilions surrounding a mountain lake, by Kajikawa, with lacquer figure *netsuke.*
55

46. THREE DECORATED BLACK AND NASHIJI LACQUER INRO *XVIII Century*
One in stippled black lacquer applied with tinted ivory figure of a priest beside a bell; another in black lacquer incised with a mounted official and a genie riding a dragon, by Moriyoshi; and a *nashiji* lacquer *inro* embossed with pheasants upon a prunus tree.
37.50

47. TWO DECORATED BLACK AND GOLD LACQUER INRO, WITH IVORY NETSUKE *XVII-XVIII Century*
One in *togidashi* depicting two groups of figures conversing, with puppy *netsuke;* the other embossed with a barber shaving a young man in an interior, with a child tethered to the blind, in a ground stippled with gold and nacre, by Jokasai; *ajouré* dragon *netsuke.*
30-

48. DECORATED OKI-HIRAME LACQUER INRO, WITH NETSUKE *Late XVIII Century*
Embossed upon a gold-stippled ground with three apes in diapered mother of pearl gowns, two examining masks in a box, by Kajikawa; sleeping demon *netsuke.*
90-

49. TWO DECORATED GOLD LACQUER INRO, WITH NETSUKE *XVIII Century*
One depicting two bearded war gods upon a flowering summer terrace, by Seisho, with *netsuke* of a warrior sharpening his sword; the other embossed with the deities Daikoku and Yebis, by Yebisu, with carved ivory figural *netsuke.*
40-

50. Two Embossed Black and Gold Lacquer Inro, with Netsuke *XVIII Century*
One in black lacquer embossed with a red elephant with faïence saddle and a jay
75 plucking at a pineapple palm, by Hanzan, with ivory *manju-netsuke;* and one in *taka-makiye* with figure of Hotei, by Kajikawa, with boxwood figure *netsuke.*

51. Two Decorated Black and Gold Lacquer Inro, with Ivory Netsuke *XVII-XVIII Century*
75 One embossed with a group of actors before gray mountains, by Soshiu, figure *netsuke;* the other with thatch-roofed huts before rugged red mountains and green pines, on black lacquer, with tiger *netsuke.*

52. Two Decorated Togidashi Lacquer Inro *XVIII Century*
One depicting a troup of itinerant actors performing before passersby in a court-
65 yard, by Koma; the other with sages, pilgrims and ladies in boats upon a moonlit sea, by Inagawa, with pressed amber melon *netsuke.*

53. Three Togidashi Black and Gold Lacquer Inro *XVIII Century*
One decorated with a mountain lake and a silver cobra, in a *mura-nashiji* ground, by Ukifune; one with floral shrubs and contained in a wave-decorated case, by
30 Shiomi; the third engraved with wistaria vines and a basket of peonies, by Chinyei.

54. Two Togidashi Black and Gold Lacquer Inro *XVIII Century*
One sketched with a street mummer holding on a leash a monkey masked as a
85 horse, by Kobayashi Yasutaka, with ivory peony *netsuke;* the other decorated with an interlaced circle diaper and a pheasant on a branch of *mei hua.*

55. Two Red, Black and Gold Lacquer Inro, with Ivory Netsuke *XVIII-XIX Century*
50 One in *shu-ji* red lacquer embossed in black with costumed foxes bearing a palanquin and lanterns, by Homin, with kangaroo *netsuke;* the other in *oki-hirame* lacquer embossed with a red wheel buried in black foliage, by Koma, with *manju-netsuke.*

56. Three Decorated Lacquer and Wood Inro *XVIII-XIX Century*
One in black lacquer embossed in red and gold with *Fu* lions and crabs; one dark
22 50 red depicting cranes with nacre wings; and one of wood applied with a red demon, and a girl at a window, by Hanzan.

57. Five Decorated Lacquer and Metal Inro and Other Cases
Cylindrical black and gold lacquer *inro* embossed with landscapes; octagonal
17 50 toilet box embossed with rosettes; decorated *nashiji* lacquer rouge box; miniature carved ivory *inro,* by Masanobu; and a brass and lead cylindrical box with damascened iron matchlock case. [Lot.]

58. Three Decorated and Makiye Gold Lacquer Inro *XVIII Century*
Gold lacquer *inro* embossed with an urn and branch of fruit, the foliage tinted, with peony *manju-netsuke;* another sketched with two cats, with lacquer figure 37 50 *netsuke;* and a small fawn lacquer *inro.*

59. Two Small Decorated Gold Lacquer Boxes *XVIII Century*
Small *ko-dansu* cabinet enclosing three drawers and decorated with rude planks 35 bridging a lily pond; and nest of square *shikishi* boxes embossed with mountain lakes and trees and a summer pavilion. *Lengths* 4 *and* 5 *inches*

60. Two Decorated Hirame-Ji Gold Lacquer Boxes *XVIII Century*
One oblong, the other a twin square *shikishi* box, the powdered black and gold surface reserved with plaquettes of seated officials, geisha girls, and inscriptions; 170 the latter with cover embossed with a landscape medallion. Together with a knife in *togidashi* rosetted lacquer sheath, with *kozuka* ornamented hilt. [Lot.]
Lengths 4¾ *and* 4½ *inches*

61. Decorated Nashiji Lacquer Tobacco Box [Tabako-Bon]
65 Mounted in Silver *Late XVIII Century*
Small cabinet with three drawers, embossed with golden branches of pine and prunus blossoms; top inset with two covered silver boxes, and having silver carrying handle. With two pipes. *Length* 9 *inches*

62. Decorated Nashiji Lacquer Food Box [Jikiro] *XVIII Century*
190 – Deep oblong box with interior tray, the entire *nashiji* surface finely embossed in gold *taka-makiye* with chrysanthemum shrubs and butterfly roundels, upon the rolling shores of a mountain lake. Together with a small *nashiji* lacquer box. [Lot.] *Length* 10 *inches*

62A. Decorated Black Lacquer Letter Box *XVII Century*
Oblong box with single drawer in base and detachable cover; in black lacquer 40 – with *mura-nashiji* clouds and embossed decoration in bronze lacquer, lead, and mother of pearl of iris growing around a plank bridge. Attributed to Korin.
Length 12 *inches*

63. Three Lacquer Statuettes *XVII-XVIII Century*
Red lacquer figures of the laughing and dancing Girogin and of a bearded Tartar 37 50 chief; and gold lacquer seated Kwannon. *Heights* 9½ *to* 11 *inches*

JAPANESE PRINTS [UKIYO-YE]

64. Three Prints *Hiroshige:* 1797-1858
30 – Birds and flowers. *Chuban.*

65. Four Prints *Hiroshige:* 1797-1858
Meisho Yedo Hyakkei (two prints)—Akasaka and Tamagawa; and Rokujuyo-30 – shu (two prints) — Yamato and Yedo.

66. THREE PRINTS *Hiroshige:* 1797-1858
30- Hoyeido Tokaido Series: Kakegawa, Mishima, and Mariko.

67. THREE PRINTS *Hokusai, Hiroshige, and Toyokuni*
Fuji-36 Views Series: Mannen Bridge; Hoyeido Tokaido, Kusatsu; and Meisho
7 50 Hyakkei, Kamakura evening bell.

68. THREE PRINTS *Toyohiro, Kiyomitsu, and Shunsho*
Boy and two sisters playing with a kite, by Toyohiro; *beniye,* Kintoki and Bijo-gozen playing music, by Kiyomitsu; and *bosoye,* actor Ichikawa Danjuro as a samurai with bow and arrow, by Shunsho. 7 50

69. FINE PRINT *Hiroshige:* 1797-1858
60- Hoyeido Tokaido, rain at Shono. In very fine condition.

70. FINE PRINT *Hiroshige:* 1797-1858
Three flying geese before moon and clouds. *Chu-tanzaku.* Very choice. 45

71. FOUR PRINTS *Hiroshige:* 1797-1858
Meisho Yedo Hyakkei: Matushiyama, Tsukiji, Torano-Mon, and Shinagawa. 15

72. TWO PRINTS *Harunobu:* 1730-1770; *and Kiyonaga:* 1752-1815
Man and two girls fishing, by Harunobu, *chuban,* fair condition; and Furyu Tsuki
30- Mode, three women with a male attendant on way to shrine, by Kiyonaga.

73. TWO SURIMONO *Torin: fl.* 1789-1843; *and Yogi*
5 Rain scene and figure of a court lady.

74. THREE PRINTS *Hiroshige:* 1797-1858
7 50 Landscapes with figures, with Kokon Jorurizukushi. Upright.

75. FIVE PRINTS *Hiroshige:* 1797-1858
40- Chushingura Acts, Nos. 1 to 5. Horizontal. [Lot.]

76. FIVE PRINTS *Hiroshige:* 1797-1858
22 50 Chushingura Acts, Nos. 6 to 10. Horizontal. [Lot.]

77. SIX PRINTS *Hiroshige:* 1797-1858
35 Chushingura Acts, Nos. 11 to end; and snow scene. Horizontal. [Lot.]

78. FOUR PRINTS *Hiroshige:* 1797-1858
Maruse Tokaido series: Seki in the snow; Hoyeido Tokaido series: Yokkaichi;
15 and Koto Meisho (two prints)—Yujima and Asukayama.

79. FIVE PRINTS *Hiroshige:* 1797-1858
17 50 Genji-monogatari scenes. Horizontal. [Lot.]

80. TWO PRINTS — *Masanobu:* 1662-1700
Two lovers on a veranda; and two samurai and a courtesan.
12 50

81. FOUR PRINTS — *Hiroshige:* 1797-1858
Birds and flowers. *Chu-tanzaku.*
30-

82. SIX PRINTS — *Toyokuni:* 1769-1825; *and Yeizan: fl.* 1800-1829
Teahouse scenes; and girl in green dress. [Lot.]
5

83. TWO SETS OF PRINTS — *Hiroshige:* 1797-1858; *and Kunisada:* 1786-1864
Triptych by Hiroshige, moonlight scene with three women on a balcony overlooking Shinagawa Bay; and a diptych by Kunisada, depicting two lovers in the moonlight, playing.
12 50

CHINESE PANORAMA SCROLL PAINTINGS [MAKEMONO]

84. TAOIST CLOUD PARADISE, BY CHAO YUNG — *Yüan*
55
Groups of Immortals and female deities, with attributes, borne on clouds toward the Heavenly Abode at right, preceded by ladies bearing flowers and refreshments. Scroll, on silk. With sketch of a gnarled cherry tree on paper at the right.

85. THE EIGHTEEN SCHOLARS — *Ming*
55
A scene of summer diversions, depicting summer pavilions upon the shore of a mountain lake with ducks swimming in a lotus pond; groups of scholars and ladies are gathered about refreshment and gaming tables, entertained by musicians; others have ridden off into the hills at right, accompanied by attendants. With apocryphal signature of Lu Sing Njen, fl. 1190. Scroll, on silk.

86. THE SIXTY BEAUTIES, BY CHU'IU YING — *Ming*
55
Painted with figures of sixty ladies, singly and in pairs, the historic beauties of Old China: weaving, playing music, reading, etc., each with inscription above. Scroll, on silk. *Circa* 1530.
Panama-Pacific International Exposition, San Francisco, 1915

87. ISLES OF THE BLESSED, WITH IMMORTALS, BY PE-HO LI-YU — *Yüan*
130-
Depicting the Heavenly Abode at left with deities and attendants strolling and conversing, toward which *lohan* walk upon the waves, followed at right by Buddha enthroned in a mountain borne over the sea by guardian spirits. Scroll, on silk, with long stanzas of calligraphy at left.

88. SUMMER IN THE PALACE, ATTRIBUTED TO CHU'IU YING — *Ming*
50-
Depicting a scene in the Imperial Palace in the Han Dynasty at the time of the summer solstice, with numerous groups of maidens wandering in the gardens, amid pavilions and ornamental rockery, and boating on a lake; single panel, with inscriptions. Scroll, on silk. *Circa* 1530.

89. PALACE SCENES, WITH POEMS, BY CHU'IU YING *Ming*
Four scenes depicting summer hospitality in mountain pavilions beside a lake: the arrival of a princess, with officials and attendants gathering about; an official reading a scroll, surrounded by the ladies of his household, in a canopied pavilion; a princess accompanied by her ladies, greeting an official; and ladies at various pursuits in a pavilion and winding yarn upon the terrace. A fifth panel is occupied by stanzas of poems and an acrostic. Scroll, on silk. Has box. *Circa* 1530.

75-

89A. THE THIRTEEN MING TOMBS AT PEKING *Ch'ing*
View of the Imperial Tombs, in a wide rocky landscape with trees, with some of the Manchu Ch'ing tombs in the foreground. Scroll, on paper. Together with two rubbings from the Ming funerary monoliths. [Lot.]

12 50

90. THE WEAVING OF SILK *Ming*
In the Sung style. Painted in six panels with domestic scenes, depicting the manufacture of silk textiles, with ladies in pavilions, spinning, weaving, examining the finished material, etc., with glimpses of gardens with trees and rockery. With elucidatory inscriptions, and apocryphal signature of Chao Tzu-chu, fl. 1280-1320. Scroll, on silk.

27 50

90A. SEVEN TIBETAN LAMAISTIC PAINTINGS *XVII Century*
Magic Circle of Pagmo, Magic Circle of Demchog, Chagna Dorj in Apotheosis, Tzo Durbu with Demons, an Apostle Instructing his Followers, God of War Riding a White Horse, Hierarchy of Hell. Scrolls, mounted on silk damask, with raw silk coverings. [Lot.]

110-

90B. SIX MANDARINS, BY TIEN SHÜN: SMALL PANEL *Yüan*
Figures of six elderly officials gathered in close conclave, one playfully kicking a ball. With inscriptions. Panel on silk, framed.

65-

91. JAPANESE KAKEMONO: GOLDFISH, BY OTAI
Depicting four goldfish and two tiny turtles, painted in tones of gray and sepia, swimming in green water. Signed. Scroll, on silk.

15-

CHINESE PORCELAINS AND POTTERY

92. THREE SMALL WINE CUPS *K'ang-hsi*
Two in blue and white 'semi-soft paste', decorated with an official and boy attendants, and 'Lange Lijszen' playing with pet dogs; the third enameled with a butterfly and two green and yellow stems of cumquats. [Lot.]
Diameters 2¼ to 3¼ inches

17 50

93. ROBIN'S-EGG BLUE WRITER'S COUPE, WITH IVORY STAND *Ch'ien-lung*
Quadrangular domed coupe molded with a dappled black *chih lung* crawling on the shoulder; *soufflé* robin's-egg blue glaze. On carved ivory stand simulating bamboo. *Height 1¾ inches*

20-

94. PAIR FAMILLE VERTE WINE CUPS WITH GREEN GROUND *K'ang-hsi*
Tiny round bowl, the interior decorated in green and yellow with border of lappets centring a lotus blossom, the exterior in blue, green, yellow, and aubergine with a dragon and phoenix amid clouds. Seal mark. *Diameter* 2⅜ *inches*
45 -

95. LANG YAO WRITER'S COUPE *K'ang-hsi*
Shallow bulbous coupe coated with a strawberry pink glaze, the lip rimmed in metal. Has stand. *Diameter* 2¾ *inches*
12 50

96. CLAIR DE LUNE BULBOUS JAR *K'ang-hsi*
Wide-mouthed squat jar molded with two bat-like mock handles; clear moon blue glaze with streaky *café au lait* crackle. Six character *nien hao* of the reign. *Height* 3⅜ *inches*
35 -

97. SMALL SANG DE BOEUF COUPE *K'ang-hsi*
Globular with wide mouth, on well-rounded foot; glazed ox-blood red, coagulating and lightening in areas. Has stand. *Diameter* 2¾ *inches*
25 -
Collection of Yamanaka & Co., Inc., New York, 1929

98. CLAIR DE LUNE BOTTLE-FORM VASE *Yung Chêng*
Depressed body rising into a tall cylindrical neck, slightly flaring at mouth, on well-turned foot. Invested with a pale and delicate glaze of moonlight blue, beautifully even in texture. Has stand. *Height* 4¾ *inches*
150 -
Collection of Yamanaka & Co., Inc., New York, 1929

99. IMPERIAL DECORATED PORCELAIN COUPE *Ch'ien-lung*
Decorated in overglaze enamels with a boy playing with a rooster in a garden, amid peony shrubs and rockery, and a hen and her chicks; inscribed with a long Imperial poem. Seal mark of the reign underfoot. Has stand. *Diameter* 3¼ *inches*
50 -

100. CELADON CRACKLED VASE *Ming*
Ovoid jar with small opening at mouth, covered with a fine celadon glaze with rich *café au lait* crackle. *Height* 4½ *inches*
20 -
Collection of Owen Roberts, New York, 1928

101. THREE-COLOR LIBATION CUP WITH GREEN GROUND *K'ang-hsi*
Helmet-form cup glazed green, with aubergine angular loop handle flanked by yellow dragons; two sportive *Fu* lions molded beneath the spout. *Length* 4 *inches*
32 50
Collection of Ton-Ying & Co., Inc., New York, 1927

102. FUKIEN PORCELAIN 'RHINOCEROS HORN' CUP *Ming*
Beautifully molded on the exterior with a sportive kylin, carp, and dragon, with branches of trees springing from under the handles; rich creamy white glaze. *Length* 5¾ *inches*
25 -
Collection of Owen Roberts, New York, 1928

103. PAIR FUKIEN PORCELAIN 'RHINOCEROS HORN' CUPS *Ming*
Type of the preceding, but smaller; of very similar design. Have stands.
45- *Length 4 inches*

104. CLAIR DE LUNE PEAR-SHAPED VASE *K'ang-hsi*
Wide-mouthed cabinet vase with pear-shaped body, clothed in a beautiful moon blue glaze; has silver repair piece about the lip enhanced with a wrought figure
47 50 of a *chih lung*. Six-character *nien hao* of the reign neatly penciled underfoot.
Height 7¾ inches

105. APPLE GREEN BOTTLE *K'ang-hsi*
Small globular vase with tall cylindrical neck, in green *lang yao* ware with bold
150 crackle. Upper part of neck covered by an *ajouré* silver mount.
Height 7½ inches
Collection of Ton-Ying & Co., Inc., New York, 1927

106. THREE-COLOR BOTTLE WITH GREEN GROUND *Early K'ang-hsi*
Globose vase with high ring-molded neck, ground at the lip; incised decoration
35 in aubergine, yellow, and white in a green ground of undulating stems of lotus flowers. Has stand. *Height 7½ inches*

107. LANG YAO BOTTLE-FORM VASE *K'ang-hsi*
Ovoglobular bottle with tall slightly expanding neck and invested with a thick
115 cherry red pitted glaze of *lang yao* type. Apocryphal six-character mark of Hsüan Tê underfoot. *Height 8¾ inches*
Collection of Yamanaka & Co., Inc., New York, 1929

108. LANG YAO BOTTLE-FORM VASE *K'ang-hsi*
Type of the preceding, but of more squat proportions. Apocryphal six-character
80- mark of *Hsüan Tê* underfoot. *Height 7½ inches*
Collection of Yamanaka & Co., Inc., New York, 1929

109. SANG DE BOEUF BULBOUS COUPE *K'ang-hsi*
Wide-mouthed bowl, the interior with ivory glaze with close *café au lait* crackle,
55 the exterior glazed ox-blood red, with a regular mesh of black crackle. Age crack. Has cover with jade finial. *Diameter 4¼ inches*
Collection of Ton-Ying & Co., Inc., New York, 1927

110. PAIR BLANC DE CHINE RICE BOWLS AND COVERS WITH TRANSLUCENT DECORATION *Ch'ien-lung*
50- Of fine vitreous white musical porcelain, the bowl and cover both thinned in the paste to exhibit translucent collars of lotus ornament under a high white glaze. Seal mark of the reign underfoot and on cover. Have stands.
Diameter 4½ inches

111. CAMELLIA-LEAF GREEN CABINET VASE *K'ang-hsi*
110—
Pyriform vase with high neck and expanding lip, coated with a rich deep green glaze with a fine-meshed crackle. *Height 6 inches*

112. CAMELLIA-LEAF GREEN PYRIFORM VASE *K'ang-hsi*
Inverted pear-shaped body with short wide cylindrical neck and flaring lip; color and glaze of the preceding. *Height 5¼ inches*
110—

113. BLANC DE CHINE HEMISPHERICAL WRITER'S COUPE *K'ang-hsi*
70—
Small-mouthed dome-shaped vessel molded with three dragon and cloud medallions under an oyster white glaze. Six-character *nien hao* of the reign penciled underfoot. *Diameter 5 inches*

Collection of William M. Laffan, New York, 1911

114. PAIR SMALL FAMILLE VERTE PLATES *K'ang-hsi*
120—
Each enameled with figure of an Immortal and acolytes, the border with tiny butterflies and coral red camellias with scattered petals. Apocryphal mark of Ch'êng Hua underfoot. *Diameter 6¾ inches*

115. MUSTARD YELLOW BOTTLE *Ch'ien-lung*
30—
Ovoglobular tall-necked cabinet vase with a closely crackled mustard yellow glaze. Has stand. *Height 5½ inches*

116. FUKIEN 'SOFT PASTE' PORCELAIN BEAKER *K'ang-hsi*
25—
Flaring cylindrical beaker with raised median band, lightly incised in the paste with collars of plantain leaves and border of *ju-i* lappets around the lip, under an ivory white glaze. Has stand. *Height 5½ inches*

117. TURQUOISE BLUE BOTTLE-FORM VASE *K'ang-hsi*
80—
Oblate bottle with tall neck expanding slightly towards the mouth, invested with a brilliant light turquoise glaze with minute crackle. Has stand. *Height 6¼ inches*

118. FUKIEN PORCELAIN WINE POT WITH CHIH LUNG SPOUT AND HANDLE *Ming*
40—
Cylindrical pot with flat cover, the handle and spout formed of the elongated bodies of land dragons, the body tied with a bowknotted rope around the middle; brilliant milk white glaze. *Height 6 inches*

119. PEACHBLOOM AMPHORA *K'ang-hsi*
400—
Slender ovocylindrical vase with delicate high flaring neck and clothed in a pale peach pink glaze fluctuating to ashes of roses and lightly speckled. Six-character *nien hao* of K'ang-hsi underfoot. Has metal stand. *Height 6⅛ inches*

Collection of Judge Elbert H. Gary, New York, 1928

120. PEACHBLOOM AMPHORA *K'ang-hsi*
210—
Type of the preceding, and very similar in coloring. Neck repaired. Has green-tinted carved ivory stand. *Height 6⅛ inches*

121. PEACHBLOOM WRITER'S COUPE *K'ang-hsi*
85 Hemispherical coupe with small mouth, the exterior clothed in a beautiful light peach pink glaze flushed with gray, and exhibiting mottlings of lighter tone, with three dragon and cloud medallions penciled underglaze in the paste. Six-character mark of K'ang-hsi underfoot. Has stand. *Diameter* 5 *inches*

122. ASHES OF ROSES WRITER'S COUPE *K'ang-hsi*
60 - Type and decoration of the preceding, but invested with a grayish *rose cendré* glaze. Six-character mark of the reign underfoot. Has stand. *Diameter* 5 *inches*
Collection of Yamanaka & Co., Inc., New York, 1929

123. IMPERIAL YELLOW BOTTLE-SHAPED VASE *K'ang-hsi*
700- Slender ovoid body with flattened shoulder which issues into a tall slender tubular neck, very slightly spreading at the lip and marked by three bold molded rings. The whole surface, including the under part of the foot and the interior of the neck, is covered with a brilliant monochrome glaze of a light and delicate Imperial yellow. Has teakwood stand inset with white jade. *Height* 8 *inches*
Collection of Yamanaka & Co., Inc., New York, 1915

124. CORAL RED BOTTLE MOLDED WITH A GREEN AND YELLOW DRAGON *K'ang-hsi*
115 Graceful pyriform vase with tall and narrow tubular neck, invested with a coral pink glaze, superimposed on which is a *chih lung* writhing downwards from the shoulder and with green and black stippled body and yellow mane. Has stand. *Height* 10 *inches*

125. CHÜN YAO BOWL *Yüan*
75 Round bowl with sharply tapering sides, in buff paste coated with a crackled sky blue glaze heavily flushed with mauve. Has stand. *Diameter* 6½ *inches*

126. IMPERIAL DECORATED CORAL RED PORCELAIN BOWL *Yung Chêng*
55 Flaring resonant bowl, the exterior glazed coral red and enameled in the brilliant low-temperature colors with peonies and other garden flowers, waving in profusion. Four-character *nien hao* of the reign. *Diameter* 5 *inches*

127. PEACHBLOOM HEMISPHERICAL WRITER'S COUPE *K'ang-hsi*
175 Domical coupe with small mouth, incised with three dragon and cloud medallions lightly engraved in the paste under a rich and brilliant peachbloom glaze of the finest quality, drifting to expose mottlings of lighter tone. Underfoot is penciled the six-character *nien hao* of K'ang-hsi. Has carved ivory stand. *Diameter* 5 *inches*
Collection of Ton-Ying & Co., Inc., New York, 1927

55 128. PEACHBLOOM HEMISPHERICAL WRITER'S COUPE *K'ang-hsi*
Type of the preceding, with similar decoration, glazed a paler grayish pink with rosy fleckings. Six-character mark of the reign underfoot. Has stand. *Diameter* 5 *inches*
Collection of Yamanaka & Co., Inc., New York

129. PEACHBLOOM WATER COUPE *K'ang-hsi*
Shallow bulbous coupe, the *t'ao-po ts'un* or writer's water dish of native collectors. Its rounded exterior presents a brilliant peach red glaze of soft hue and 45 delicate light moss green speckling around the centre zone. Underfoot the six-character *nien hao* of the reign. Age crack underfoot. Has finely carved ivory cover and stand. *Diameter 4½ inches*
Collection of Edward G. Getz, New York, 1924

130. TURQUOISE BLUE PILGRIM BOTTLE MOLDED WITH THE PA KUA *K'ang-hsi*
'Full moon' flask with short bulbous neck joined to the shoulder by two *ju-i* 35 sceptre loop handles; molded decoration on both faces of a *yin-yang* medallion surrounded by the Eight Mystic Trigrams, under a finely crackled turquoise glaze. *Height 7½ inches*

131. KOREAN INLAID CELADON CONIFORM BOWL *Korai*
45 Inlaid in white slip with tiny figures of cranes flying amid dotted clouds, the exterior with a median collar of peony scrollings. *Diameter 6½ inches*

132. CELADON SEXTUPLE VASE *Ch'ien-lung*
Consisting of six conjoined tall-necked oviform vases, coated with a light sea 50 green glaze. Seal mark of the reign underfoot. Has stand. *Height 7 inches*

133. BLUE AND TURQUOISE PARCEL-GLAZED BISQUE GROUP *Ming*
Figure of a court youth with a boy attendant by his side, on rounded base. Has 75 stand. *Height 8½ inches*
Collection of Ton-Ying & Co., Inc., New York, 1927

134. THREE-COLOR STATUETTE OF THE POET LI PO *K'ang-hsi*
100 Reclining figure of the black-bearded poet in flowered green robes, sleeping beside a yellow melon-shaped sack molded with four green leaves, pierced to form a coupe. Has stand. *Length 7 inches*

135. CELADON GALLIPOT WITH PEACHBLOOM FRUIT DECORATION *K'ang-hsi*
30 Decorated with three clusters of ripening peaches in peachbloom with cobalt blue foliage, under a light sea green glaze. *Height 7 inches*

136. PAIR FAMILLE ROSE STATUETTES OF LOHAN *Tao Kuang*
Standing bearded figures with long harlequin robes checkered in green, turquoise, 110 sepia, and white. Small repairs. *Height 8¼ inches*

137. BLANC DE CHINE GALLIPOT WITH BAMBOO DECORATION *K'ang-hsi*
35 Lightly molded in white slip with a cluster of bamboo springing from rockery, beneath a milk white glaze. *Height 7 inches*

138. BLUE AND WHITE 'HAWTHORN' GINGER JAR *K'ang-hsi*
Wide-mouthed ovoglobular jar, reserved with scattered heads of white plum blossoms, in a cobalt blue ground hatched to represent the thawing ice in Spring. Has cover and stand. *Height* 8¼ *inches*

75

139. TING YAO BOWL INCISED WITH PHOENIX DECORATION *Sung*
Coniform bowl, the paste incised and thinned to show a translucent decoration of two *fêng huang* birds in flight amid clouds; metal rim. Has lotus-carved stand. *Height* 9 *inches*

65

140. BLUE AND WHITE GINGER JAR *K'ang-hsi*
Finely painted in underglaze cobalt with arrangements of peony shrubs and wild plum branches enclosing a mound of rockery. Has cover. *Height* 8½ *inches*
Collection of S. S. Carvalho, New York, 1914

40

141. CELADON BOTTLE-FORM VASE *Late Ming or K'ang-hsi*
Graceful globular body tapering to the long tubular neck; covered with a fine celadon glaze of brilliant even quality, beneath which are molded floral and scroll ornament, vigorously executed. Has stand. *Height* 9¾ *inches*
Collection of Owen Roberts, New York, 1928

55

142. PAIR THREE-COLOR FU LION JOSS-STICK HOLDERS *K'ang-hsi*
Seated snarling figures of male and female *Fu* lion, one with raised paw on a staff, the other playing with a cub, taper holders springing from their back; splashed aubergine, yellow, and turquoise glazes; on pierced aubergine glazed plinths. Small imperfections. *Height* 8 *inches*

250

143. PAIR THREE-COLOR FU LION JOSS-STICK HOLDERS *K'ang-hsi*
Type of the preceding, but glazed light green, brownish aubergine, and ochre yellow; smaller groups. One imperfect. *Height* 6¼ *inches*

75

144. FAH WA GALLIPOT *Ming*
High-shouldered vase with small mouth and short lip, glazed a peacock blue and reserved with molded decoration outlined in white slip of tall waving stalks of lotus splashed in brown and aubergine. Repaired. *Height* 9¾ *inches*
Collection of Edward R. Bacon, New York

45

145. BLUE AND TURQUOISE STATUETTE OF A GENERAL *Ming*
Seated armored figure with right leg raised, draped in a turquoise-edged blue robe with a dragon upon the front; the head, hands, and feet unglazed; beside his right foot is a tortoise. On blue and turquoise rectangular plinth, bossed with four turquoise animal masks. *Height* 14 *inches*

55

146. Pair Three-Color Figural Candlesticks *K'ang-hsi*
Squatting laughing figure of a guardian in armor, glazed turquoise blue and yellow with aubergine head, hands, and legs, upholding on his head a quatrefoil-shaped grease tray with joss-stick holder; on draped aubergine plinth. One grease tray repaired. Have stands. *Height* 8¾ *inches*
100-

148. Blue and Celadon Statuette of a Laughing Sage *K'ang-hsi*
Standing figure of a chuckling white-bearded old man wearing blue coat, with celadon apron and white trousers, and holding a branch of fruit curving behind his head. Small imperfections. Has stand. *Height* 10 *inches*
250-

149. Blanc de Chine Tall Cylindrical Vase *K'ang-hsi*
Elegant molded decoration of two perched song birds on an outcrop of rock, between tall bamboos and wild plum blossoms; two animal mask handles. Coated with a brilliant white glaze. *Height* 10½ *inches*
20-

150. Imperial Yellow Bottle *Ch'ien-lung*
Globular vase with tall cylindrical neck and clothed in a rich brownish yellow glaze slightly darker around the shoulder and faintly iridescent. Incised seal mark of Ch'ien-lung underfoot. *Height* 11¾ *inches*
115

151. Wu-Ts'ai Temple Jar *Wan Li*
Five-color decoration depicting a rider on a *kylin,* preceded and followed by attendants and banner bearers, traversing a rocky landscape; the scene truncated by a narrow panel containing a vase of iron red lotus blossoms. The lotus blossom design is repeated around the shoulder. *Height* 10½ *inches*
45

152. Mazarine Blue Bottle *K'ang-hsi*
Globose body with tall tubular neck, in heavy greenish white porcelain clothed on the exterior with a beautiful lapis blue glaze showing irregular striated markings. Six-character *nien hao* of the reign underfoot. *Height* 11¾ *inches*
90-

153. Blanc de Chine Group of Kuan Yin and Child *K'ang-hsi*
Seated robed figure of the mother goddess with a naked child seated on her lap, perched on a high pierced plinth of irregular rock formations; high white glaze. *Height* 13½ *inches*
50-

154. Blanc de Chine Group of Kuan Yin and Child *K'ang-hsi*
Type of the preceding, but smaller, in somewhat different pose. *Height* 11 *inches*
Collection of Yamanaka & Co., Inc., New York, 1915
85

155. Blanc de Chine Group of Kuan Yin and Child upon a Guardian Animal *Late Ming or K'ang-hsi*
Seated robed figure holding a clothed child upon her right arm, sideways upon the back of a walking horned lion, upon a wave-molded base; greenish white glaze. *Height* 16 *inches*
Collection of Yamanaka & Co., Inc., New York, 1915
110-

156. **Pair Imperial Yellow Quadrangular Millet Bowls and Covers (Fu)** *Ch'ien-lung*
Interesting rectangular temple vessel with two animalistic loop handles and sharply sloping sides and cover, the latter with a valanced and wave-molded pediment; model decoration under a light yellow glaze of *t'ao t'ieh* cloud scrolls and, about the base, collars of fretwork. Incised six-character mark of the reign on base and cover. Have stands. *Height 9½ inches*

290-

> *Note:* Similar examples of these fine vessels are exhibited in the National Museum of Art, Peking. They were used for holding cereals used in religious services, and the form (in bronze) goes back at least as far as the Ch'in dynasty.

Collection of Ton-Ying & Co., Inc., New York, 1927

157. **Famille Verte Ovoid Vase** *K'ang-hsi*
Graceful ovocylindrical body, the flaring trumpet-form neck small in diameter; five-color decoration on a white glaze depicting a mandarin with attendants receiving a messenger before a summer pavilion. *Height 10 inches*

65

158. **Famille Verte Ovoid Vase** *K'ang-hsi*
Type of the preceding, depicting two ladies and two children playing amid rockery in a garden. *Height 10¼ inches*

70-

159. **Blue and White 'Hawthorn' Ginger Jar with Original Cover** *K'ang-hsi*
Wide-mouthed oviform jar with domed cover, beautifully decorated in white reserved in a ground of cobalt blue, hatched to represent the thawing ice in spring, with ascending and descending branches of wild plum blossoms (*mei hua*). Cover repaired. Has stand. *Height 10½ inches*

100-

160. **Blue and White 'Hawthorn' Ginger Jar** *K'ang-hsi*
Companion to the preceding, with teakwood cover inset with jade medallion. Has stand. *Height 8½ inches*

100-

161. **Pair Famille Rose Bottles with Peony Decoration** *Chia Ch'ing*
Tall-necked ovoglobular vase with two small coral red and gold dragon handles, the greenish white glaze decorated in the low temperature enamels with gay flowering peony shrubs, camellias, and smaller blossoms. Seal mark of the reign underfoot. *Height 12½ inches*

180-

Collection of Ton-Ying & Co., Inc., New York, 1927

162. **Camellia-Leaf Green Oviform Vase** *Ch'ien-lung*
Tall ovoid jar with plain orifice and two crudely molded animal-mask and ring mock handles, beneath a leaf green glaze with a mesh of minute dark crackle. *Height 12½ inches*

65

163. **Three-Color Statuette of an Enthroned Official** *Ming*
Seated figure glazed aubergine, with gold-lacquered head, the hands resting on the knees; on a molded daïs and before a screen, glazed green, yellow, and aubergine. *Height 13½ inches*

20-

164. CELADON OVOID JAR *Ch'ien-lung*
Sturdy ovoid vase with short flaring neck, clothed in a grayish celadon glaze with
60 - streaky *café au lait* crackle. Seal mark of Ch'ien-lung underfoot. Has stand.
Height 13 *inches*

165. ROBIN'S-EGG BLUE SOUFFLÉ BOTTLE *Ch'ien-lung*
Globose bottle with high cylindrical chimney neck and coated with a robin's-egg
blue glaze stippled allover in cobalt. Has stand. *Height* 13¾ *inches*
70-

166. ROBIN'S-EGG BLUE SOUFFLÉ BOTTLE *Ch'ien-lung*
Type of the preceding, but of slightly different proportions. Has stand.
Height 13¾ *inches*
60-

167. IMPERIAL CELADON GALLIPOT WITH INCISED DECORATION *K'ang-hsi*
High-shouldered biberon with small mouth, incised in the paste with a five-clawed Imperial dragon in quest of the jewel amid floating clouds, under a light
45 sea green glaze. *Height* 12¼ *inches*

168. GREEN AND OCHRE YELLOW GLAZED POTTERY TILE STATUETTE *Ming*
Sejant figure of a snarling guardian animal, on arched tile base; glazed green
30 - and brownish yellow. *Height* 14 *inches*

169. BLANC DE CHINE BOTTLE WITH MOLDED FLORAL DECORATION *K'ang-hsi*
Oviform vase sloping into a high narrow tubular neck, with molded decoration
60 - under a milk white glaze of peony and lotus vines, beneath a deep collar of up-pointed plantain leaves. Has stand. *Height* 14 *inches*

170. FAMILLE VERTE TEMPLE JAR *K'ang-hsi*
Wide-mouthed baluster vase with short neck; decorated in five-color enamels with a group of ladies and children playing around a fish bowl on the terrace of
60 - a pavilion, with two other children seen in an interior through a circular embrasure; diapered green shoulder band with four reserves of Precious Ornaments. Has cover. *Height* 13½ *inches*

Collection of Yamanaka & Co., Inc., New York, 1929

50 - 171. FAMILLE VERTE TEMPLE JAR *K'ang-hsi*
Shape of the preceding, with finely painted five-color decoration depicting pheasants on tables of rock surrounded by peony and chrysanthemum shrubs, the shoulder with a band of floral ornament. Has cover. *Height* 14 *inches*

Collection of Yamanaka & Co., Inc., New York, 1929

172. FAMILLE VERTE CLUB-SHAPED VASE *K'ang-hsi*
Cylindrical rouleau vase, meticulously painted in shades of green, coral red, aubergine, yellow, cobalt blue, and sepia with a summer pavilion amid trees with a host of figures of sages and poets, some discussing scrolls on a balcony, others walking and conversing, while in the interiors can be seen one group around a *go* table and a second listening to a youth playing a lute; about the neck, mountain lake scenery with fishing boats; the shoulder with a green shagreen diaper and four reserves painted with scholar's implements. Has stand.
Height 17½ *inches*

55-

173. FUKIEN PORCELAIN STATUETTE *K'ang-hsi*
35- Standing figure of a bald *lohan* with long ears of Wisdom, wrapped in a loose robe; upon a base of curling waves and lotus blossoms; brilliant white glaze.
Height 14¼ *inches*

174. CORAL RED BOTTLE-FORM VASE *K'ang-hsi*
Ovoglobular bottle with tall cylindrical neck, invested with a pure flocculent coral
60- red glaze. *Height* 8½ *inches*

175. CYLINDRICAL BEAKER WITH BLUE AND WHITE AND PEACHBLOOM DECORATION *K'ang-hsi*
Knopped cylindrical beaker with lightly molded decoration of pavilions and trees
40- in a mountain landscape, the foliage stippled in peachbloom; on the bossed median band two sinuous *chih lung,* reserved upon splashed areas of cobalt blue.
Height 15½ *inches*

176. CELADON BRONZE-FORM VASE *Ch'ien-lung*
100- Large jar with sharply tapering body and incurvate shoulder; the allover decoration, which is worked in relief in the paste, consisting of five broad bands of archaistic dragon and cloud scrolls and ornamental lappets, in the manner of an ancient bronze. Seal mark of the reign underfoot. Has stand.
Height 15¼ *inches*

Collection of William M. Laffan, New York, 1911

177. DECORATED ROBIN'S-EGG BLUE DOUBLE-GOURD VASE WITH PANELS SIMULATING CINNABAR LACQUER *Ch'ien-lung*
30- Double-gourd bottle of quadrangular section, richly enameled allover in the *famille rose* palette with bats, flowers, and the Eight Buddhist Emblems among wisps of clouds; rim, base, and eight cartouche-shaped panels carved and painted to simulate a ground of red cinnabar lacquer. Upon the four principal cartouches are large gilded ideographs of Good Wishes. *Height* 16½ *inches*

178. PEACOCK BLUE PYRIFORM BOTTLE *K'ang-hsi*
Body of exquisite form gracefully tapering to the narrow neck with expanding trumpet lip; coated with a remarkable deep greenish blue glaze flowing evenly to
160— the foot, exhibiting a close mesh of rich dark crackle. An excellent and rare specimen, one of the finest of its kind in existence. Has stand. *Height* 14 *inches*

Collection of Owen Roberts, New York, 1928 (illustrated in color on the cover of that catalogue)

179. TURQUOISE BLUE QUADRANGULAR VASE *Yung Chêng*
Tapering square vase sloping to the square neck and briefly flanged lip. Invested
75 with a brilliant turquoise blue glaze with dark fishroe crackle thickening somewhat upon the foot flange. *Height* 15¾ *inches*

180. TURQUOISE BLUE BOTTLE-FORM VASE *Yung Chêng*
Globose body with tall chimney neck expanding toward the lip; clothed in a
60— bluish green glaze with close crackle darkening in patches. *Height* 13½ *inches*

181. BLUE AND WHITE OVIFORM KYLIN VASE *K'ang-hsi*
In 'semi-soft paste', painted in cobalt blue with four ferocious *kylin* walking upon
30— foaming waves, under a rice white glaze with rich *café au lait* crackle. Has stand. *Height* 15¼ *inches*

182. LANG YAO STRAWBERRY PINK TALL-NECKED BOTTLE *K'ang-hsi*
Globular vase with unusually high narrow cylindrical neck. Clothed in a viscous
35 strawberry colored glaze, mottled and crackled, with cloudy grayish areas upon the shoulder. *Height* 17 *inches*

183. BLUE AND WHITE CLUB-SHAPED LONGEVITY VASE *K'ang-hsi*
Painted in rich underglaze blue on white with cranes and spotted deer, symbolic
75 of Longevity, in a mountain landscape with pines and winding streams. Has stand. *Height* 18¼ *inches*

184. FAH WA RETICULATED PORCELAIN TEMPLE VASE WITH COVER *Ming*
Globose vase with short wide neck and hat cover with turquoise blue knob finial. The body is pierced and decorated in turquoise blue, buff, and aubergine with
160— two groups of the Three Star Gods riding horses, stags, etc., in a wooded landscape with pine trees and large fungus clusters, the shoulder with figures of *fêng huang* birds, alternating with lotus blossoms; the cover sketched with floral ornament in an aubergine ground. Neck and cover repaired. Has stand. *Height* 16½ *inches*

Collection of M. C. D. Borden, New York, 1913

40 185. BLUE AND WHITE CLUB-SHAPED DRAGON VASE *K'ang-hsi*
Painted in underglaze cobalt with two four-clawed dragons pursuing the Jewel of Omnipotence in the clouds. Has stand. *Height* 18 *inches*

186. **Celadon Pilgrim Bottle Molded with Lotus Decoration** *Ch'ien-lung*
Large 'full moon' vase with short tapering neck and two sceptre-scrolled loop handles. Allover decoration, lightly molded under the pale sea green glaze, of serpentine stems of lotus blossoms and foliage. Seal mark of Ch'ien-lung underfoot. Has stand. *Height* 18 *inches*
Collection of William M. Laffan, New York, 1911
50

187. **Turquoise Blue Pottery Jardiniere** *Ming*
Deep round bowl studded with rings of bosses and four animal-head medallions in low relief; invested with a rich greenish turquoise glaze. On six-legged carved teakwood stand. *Total height* 40 *inches; diameter of bowl* 26½ *inches*
Collection of Yamanaka & Co., Inc., New York, 1917
50

188. **Blue and White Tall Club-Shaped Vase** *K'ang-hsi*
Beautifully painted in underglaze blue with an extensive landscape prospect with mountains and terraces of rock enclosing a chain of lakes bordered with pavilions, amid which are figures of sages. Has stand. *Height* 30 *inches*
65

189. **Blue and White Oviform Vase** *K'ang-hsi*
Painted in rich blue on white with a gnarled pine tree growing amid rockery, cranes and a group of deer, all emblematic of Longevity. Has stand.
Height 18 *inches*
50

190. **Ivory White Crackled Tall-Necked Vase** *Early Ming*
Pyriform vase rising into a tall and flaring neck, molded on the shoulders with two mask and ring mock handles; coated with a rice-colored glaze with minute *café au lait* crackle. *Height* 16 *inches*
50

191. **Ivory White Porcelain Vase with Slip Decoration**
Ovoid vase with short flaring neck, beautifully modeled about the shoulder with hanging branches of plum blossoms, in white slip under a creamy glaze.
Height 12½ *inches*
40

192. **Ko Yao Ovoid Jar** *Ch'ien-lung*
Tall jar with short neck and molded lip, glazed celadon, the glaze criss-crossed by bold *café au lait* and light crackles. *Height* 15 *inches*
Collection of Yamanaka & Co., Inc., New York, 1915
45

CHINESE AND JAPANESE EMBROIDERED ROBES

193. **Gold-Embroidered Lapis Blue Satin Short Coat** *Ch'ien-lung*
Embroidered in gold with butterflies and floral sprays and fretted roundels enclosing blossoms and emblems of the *po ku;* embroidered white satin borders.
25

194. Silk- and Gold-Embroidered Black Satin Short Coat *Chia Ch'ing*
Finely embroidered with ladies in summer pavilions at various pursuits, beneath pines and prunus trees, above a border of waves, the sleeves with embroidered cloth of gold borders.
75

195. Silk- and Gold-Embroidered Ruby Satin Short Coat *Chia Ch'ing*
Exquisitely embroidered in colored silks and gold with roundels of audience scenes amid scattered lotus sprigs and butterflies; embroidered white satin borders.
40-

196. Imperial Silk- and Gold-Embroidered Lapis Blue Silk Mandarin Coat *Ch'ien-lung*
Embroidered with five-clawed golden dragons amid clouds, bats, floral branches, and emblems of the *pa pao* in colored silks, above a deep border of multicolored crested waves scattered with similar ornament.
40-

197. Four Apricot and Green Ciselé Velvet Panels *Ch'ien-lung*
Apricot field with design of peonies and chrysanthemums surrounding peony medallions, at one end bats and a branch of peaches; green lotus border.
Length 5 *feet* 2 *inches; width* 19 *inches*
50-

198. Four Apricot and Green Ciselé Velvet Panels *Ch'ien-lung*
Similar to the preceding.
60-

199. Japanese Gold- and Silk-Embroidered Havana Brown Satin Kimono
Satin of fine quality, with deep lower body embroidered with a courtyard enclosed by golden fences, with two sumptuously garbed officials appliqué in colored silks.
30-

200. Japanese Silk-Embroidered Celadon Silk Kimono
Pale green silk finely embroidered with a flock of white cranes, the plumage enhanced with purple.
30-

201. Japanese Silk-Embroidered Cream Silk Kimono
Embroidered in colors with chrysanthemum branches, on ribbed cream silk.

[END OF FIRST SESSION]

$12397.50

SECOND SESSION

Thursday, April 24, 1941, at 2 p. m.

CATALOGUE NUMBERS 202 TO 394 INCLUSIVE

CHINESE PORCELAINS AND POTTERY

202. SET OF FOUR FAMILLE VERTE WINE CUPS *K'ang-hsi*
Handleless coniform cup with beautiful five-color enamel decoration of foliated
40- ornaments, the interior cavetto with a basket of flowers; underfoot a nosegay of blossoms. *Diameter 3¼ inches*

203. BLANC DE CHINE 'SOFT PASTE' ROUGE BOX AND CABINET BOTTLE *K'ang-hsi*
Circular box, the cover medallion lightly molded with a flowering shrub; cylindrical bottle with six-character mark of the reign. [Lot.]
20-

204. PEACHBLOOM SHALLOW COUPE *K'ang-hsi*
Bulbous coupe incurved to rim; of hard white porcelain covered with exquisite peachbloom glaze, in varied shadings, of ashes of roses hue. Interior, and base
40- of pure white porcelain, with the six-character mark of the reign. *Diameter 4½ inches*

Collection of Owen Roberts, New York, 1928

205. BLANC DE CHINE 'SOFT PASTE' PORCELAIN QUADRANGULAR BOX *Late Ming*
55- Square box and cover in ivory white porcelain, the sides lightly molded with lappets, the cover with a *kylin* looking up at the moon. Four-character Ming mark underfoot. *3¾ inches square*

206. FUKIEN PORCELAIN 'RHINOCEROS HORN' CUP *Ming*
Molded on the exterior with animals, gnarled branches of blossoms, and flying
20- birds beneath the creamy white glaze. *Length 4¾ inches*

Collection of Owen Roberts, New York, 1928

207. FUKIEN PORCELAIN 'RHINOCEROS HORN' CUP *Ming*
17.50 Type of the preceding, but smaller. *Length 4 inches*

Collection of Owen Roberts, New York, 1928

208. TURQUOISE BLUE CABINET BOTTLE *K'ang-hsi*
60- Ovoglobular vase with delicately shaped tall flaring neck; coated with minutely crackled light turquoise glaze, dappled on one face. Has stand. *Height 5¼ inches*

209. GOLD-DECORATED CORAL RED COVERED JAR *Yung Chêng*
Globose toilet jar with cover, invested with a *soufflé* coral red glaze etched in
15 gold with sprigs of flowers. Small age chips. Has stand. *Height 4 inches*

210. SEMI-EGGSHELL BOWL WITH FLOWER AND FRUIT DECORATION *Ch'ien-lung*
Vitreous white porcelain enameled with a spreading cluster of pomegranate branches and stems of coral red and white peonies turning over the rim into
60 the interior of the bowl. Six-character seal mark of Ch'ien-lung underfoot.
Diameter 5⅜ inches

211. TWO CAMELLIA-LEAF GREEN CABINET VASES *K'ang-hsi*
Small ovoid and pyriform vases with minutely crackled monochrome leaf green
glaze. One has lip repaired. Have stands. *Heights 5¼ and 6 inches* 70

212. PAIR FIVE-BORDER CORAL-BACK SEMI-EGGSHELL PORCELAIN DISHES
Early Ch'ien-lung
With exquisite miniature painting, in the low temperature enamels, of a sage dismounted from a mule, with a boy attendant in a desolate landscape with
300 rocks, a golden sun overhead. Five meticulously enameled floral and diaper
borders. Have stands *plaqué* with white jade. *Diameter 6¼ inches*

213. DECORATED ROSE DU BARRY COUPE WITH HANDLE *Yung Chêng*
In the shape of a thistle, with widely flaring six-petaled lip; the interior enameled on a white glaze with six of the Eight Immortals riding the waves, the exterior glazed rose pink with a molded decoration in enamel colors and gilding
70 of trailing floral branches with two perched swallows; aubergine rustic loop
handle. Has stand. *Height 4½ inches*

Collection of James A. Garland, New York
Collection of J. Pierpont Morgan, New York

214. FAMILLE VERTE OVOID CABINET VASE *K'ang-hsi*
45 Enameled in aubergine, green, iron red, and yellow, with touches of gilding, with a bird perched on a gnarled magnolia branch springing from the reedy edge of a pool, before a background of rockery and peony shrubs. Lip repaired.
Height 9¾ inches

215. IMPERIAL CORAL RED PORCELAIN BOWL WITH FAMILLE
VERTE FIGURES OF CHILDREN *K'ang-hsi*
Of fine white musical porcelain, the exterior glazed coral red and reserved in
85 the *famille verte* enamels with numerous figures of children playing in a garden; the trees, flowers and fences, forming the background, etched in gilding. Has stand. *Diameter 8¼ inches*

Collection of Owen Roberts, New York, 1928

216. Turquoise Blue Pyriform Vase with Molded Phoenix Decoration *Ming*

Pear-shaped bottle with high flaring neck, of heavy porcelain worked in the paste in light relief with two flying *fêng huang* birds in the clouds, under a light turquoise glaze interestingly varied. Six-character mark of Ch'êng Hua underfoot. Has stand. *Height 8¾ inches*

40-

217. Flambé Cabinet Bottle *Ch'ien-lung*

Globose vase with high tubular neck, coated with a streaky strawberry red transmutation glaze. Has stand. *Height 5¾ inches*

35-

218. Fukien Porcelain Cabinet Vase with Molded Chih Lung *Late Ming*

Tall-necked coniform vase, the elongated body with a saurian coiled around the neck. *Height 4 inches*

25

219. Turquoise Blue Bottle *Yung Chêng*

High-necked globular bottle clothed in a fine turquoise blue glaze with exceptionally minute crackle and showing underneath the ring marks of the potter's wheel. *Height 6 inches*

45

220. Pair Blue and Turquoise Glazed Pottery Animal Statuettes *Ming*

Seated figure of a guardian dog on square plinth with turquoise and Mohammedan blue splash glazes. *Height 6½ inches*

70-

221. Peachbloom Writer's Coupe *K'ang-hsi*

Domical, with short metal rim; of hard white porcelain covered allover, except at rim and base, with a brilliant glaze of peachbloom tints, with incised medallions of dragon scroll design. The general hue is of the tone called ashes of roses. Six-character mark of the reign underfoot. *Diameter 5 inches*

35-

Collection of Owen Roberts, New York, 1928

222. Ashes of Roses Bottle-Form Vase *K'ang-hsi*

Tall-necked pyriform bottle, coated with a grayish rose glaze deepening upon one side and with pale flush upon the other. Underfoot the six-character mark of the reign. *Height 8¼ inches*

30-

Collection of Owen Roberts, New York, 1928

223. Peachbloom Writer's Coupe *K'ang-hsi*

Graceful hemispherical body, with small slightly flaring mouth and beautifully turned foot. The body is coated with a softly brilliant glaze of strawberry pink, mottled to expose the lighter markings of the paste and interestingly flecked with kingfisher green; below the paste appear in the faintest outline three lightly etched dragon medallions. Tiny repair at lip. Underfoot the six-character mark of K'ang-hsi. Has stand. *Diameter 5 inches*

475-

Collection of Yamanaka & Co., Inc., New York

224. PEACHBLOOM WRITER'S COUPE *K'ang-hsi*
Type and decoration of the preceding, with peach pink glaze lavishly speckled
200- with strawberry mottlings. Six-character mark of the reign underfoot. Has
stand. *Diameter* 5 *inches*

225. PEACHBLOOM AMPHORA *K'ang-hsi*
Slender ovocylindrical vase with high incurvate flaring neck; clothed in a rich peach pink glaze, lightening upon the neck and shoulder and exhibiting within
250- the lip flecks of green. Neck repaired. Six-character mark of the reign underfoot. Has metal stand. *Height* 6 *inches*

Collection of J. Pierpont Morgan, New York, no. M 17

From Duveen Brothers, New York

Collection of Judge Elbert H. Gary, New York, 1928

226. KUANGTUNG CHÜN YAO LEAF-SHAPED DISH *Ming*
30- Invested with a brownish gray glaze suffused with cobalt blue; on seven tiny stump feet. *Length* 10 *inches*

227. PEACOCK BLUE BOTTLE WITH TALL NECK *K'ang-hsi*
40 Ovoglobular vase sloping to a tall pointed and narrow neck and invested with a rich greenish blue glaze with close fishroe crackle. *Height* 9½ *inches*

228. FUKIEN PORCELAIN QUADRANGULAR VASE *Late Ming*
60- Square jar modeled on the upper part of each face with one of the Eight Mystic Trigrams, beneath a pure white glaze. *Height* 9½ *inches*

229. DECORATED ROSE PINK BOTTLE-FORM VASE *Tao Kuang*
25- Tall-necked oblate bottle enameled allover with scrollings of lotus blossoms in the low-temperature colors on a rose pink glaze. Six-character seal mark of the reign underfoot. *Height* 10½ *inches*

230. FUKIEN CRACKLED PORCELAIN STATUETTE OF KUAN YIN
Late Ming or K'ang-hsi
40- Seated robed and hooded figure in *lalita* posture, holding a scroll; ivory glaze with close masses of minute brown crackle. Hands repaired. *Height* 10 *inches*

231. IMPERIAL CELADON BOTTLE WITH MOLDED DECORATION *Ch'ien-lung*
Tall-necked globular vase beautifully molded in relief in white slip under a
210- pale green glaze with bats and two dragons flying through scattered clouds. Incised seal mark of the reign underfoot. Has stand. *Height* 11¼ *inches*

232. ROBIN'S-EGG BLUE SOUFFLÉ BOTTLE WITH RING-MOLDED NECK *Ch'ien-lung*
45 Globular body and tall flaring neck, all lightly molded with horizontal rings; glazed robin's-egg blue, speckled in lapis. *Height* 14 *inches*

233. BLANC DE CHINE BOTTLE WITH INCISED DECORATION *Ming*
Tall-necked globular vase incised with lotus flowers and curling stems of leafage,
40- under an ivory glaze with a mesh of fine colorless crackle. Has stand.
Height 12 *inches*

234. FIVE-COLOR TEMPLE JAR *Wan Li*
Decorated in the *wu-ts'ai* colors with *fêng huang* birds flying amid tangles of
60- peony vines, with narrow bands of peony and lotus decoration about the neck
and shoulder. Has cover and stand. *Height* 12¼ *inches*

235. IMPERIAL YELLOW DOUBLE-GOURD BOTTLE *K'ang-hsi*
Well-modeled bulbous body with constricted waist, clothed in a rich nasturtium
40- yellow glaze with faint iridescence. Has stand. *Height* 13 *inches*

236. IMPERIAL YELLOW BOTTLE-FORM VASE *Ch'ien-lung*
Globular bottle with high cylindrical chimney-form neck, invested with a beautiful pale yellow glaze flushed a slightly deeper tone upon the shoulder. Incised
110- seal mark of the reign underfoot. *Height* 12 *inches*

237. CELADON DOUBLE-GOURD BOTTLE *Ch'ien-lung*
Beautifully modeled bulbous double body sloping to a short neck with small
40- mouth and clothed in a clean light sea green glaze. Six-character seal mark of
the reign underfoot. *Height* 13 *inches*

238. CRACKLED RICE WHITE PORCELAIN STATUETTE OF AN OFFICIAL *Ming*
30- Standing robed figure wearing a diadem and holding up the right hand in admonition; with closely crackled rice white glaze. *Height* 13 *inches*

239. BLUE AND WHITE TEMPLE VASE *K'ang-hsi*
Beautifully painted in underglaze blue on white with a mandarin giving audience
45- in a pavilion, with numerous attendants. Has cover and stand.
Height 13½ *inches*

240. FLAMBÉ HEXAGONAL JARDINIERE *Ch'ien-lung*
Flowerpot with splashed rose crimson and milky indigo transmutation glazes on
50- the interior and exterior. Has carved stand. *Diameter* 11¾ *inches*
Collection of Ton-Ying & Co., Inc., New York, 1927

241. MAZARINE BLUE BOTTLE-FORM VASE *Ch'ien-lung*
25- Globular bottle sloping into tall cylindrical neck, clothed in a dark purplish blue
glaze terminating in a viscous ring above the foot. *Height* 15½ *inches*

242. MAZARINE BLUE BOTTLE-FORM VASE *Ch'ien-lung*
25- Type of the preceding, but of slightly different proportions. *Height* 15 *inches*

243. WHITE PORCELAIN BOTTLE DECORATED WITH FU LIONS *K'ang-hsi*
Spherical bottle with exceptionally narrow tall tubular neck; in grayish white porcelain, decorated with figures of *Fu* lions and two *kylin,* in a dark burnt peachbloom color. Has stand. *Height* 15½ *inches*
40
Collection of Yamanaka & Co., Inc., New York, 1929

244. BLUE AND WHITE BALUSTER-FORM VASE *K'ang-hsi*
35
Painted in underglaze cobalt with a mandarin and attendant councillors giving audience in a summer pavilion, before a garden with trees and rockery. Small repair at lip. *Height* 17 *inches*

245. IMPERIAL CELADON BOTTLE-FORM VASE *Ch'ien-lung*
Globose body with high incurvate neck applied with two dragon-mask loop handles and everted into a lip draped with *ju-i* lappets. Allover decoration, molded in the paste under a sea green glaze, of lotus scrollings centred with large blossoms, and upon the neck hanging ornaments flanked by dragons. Carved seal mark of the reign underfoot. *Height* 20 *inches*
45

246. FAH WA SQUARE PLAQUE, MOUNTED AS TABLE SCREEN *Ming*
90
Reserved in a turquoise blue ground with two seated figures of poets under a pine tree washed with thin buff, yellow, and aubergine glazes. Mounted in carved teakwood frame as table screen.
Total height 19¼ *inches; width* 14¼ *inches*

247. PAIR FAMILLE ROSE FLORAL PLAQUES *Yung Chêng*
400
Beautifully enameled on a greenish white glaze in the transitional *rose-verte* coloring, one with a cluster of mauve, white, and coral red chrysanthemums with green foliage and hovering butterflies, the other with a gnarled branch of pinkish white wild plum blossoms with a spray of coral red peonies; the designs are carried over in each case to the underside of the plate. Six-character *nien hao* of Yung Chêng underfoot. Have fine *bronze doré* stands chiseled with *ajouré* rococo ornament and leaf scrollings. *Diameters* 19⅝ *and* 19¾ *inches*

248. MING BLUE AND WHITE DRAGON JARDINIERE *Chia Ching*
150
Painted in rich Mohammedan blue on white with two four-clawed dragons swimming amid lotus, seaweed, and other marine wrack. Six-character mark of the reign on rim. On six-legged bamboo-turned teakwood stand.
Total height 34 *inches; diameter of bowl* 23½ *inches*
Collection of Yamanaka & Co., Inc., New York, 1917

249. PAIR BLUE AND TURQUOISE GLAZED POTTERY STATUETTES OF LITERATI *Ming*
250
Two of the distinguished literary men of the eleventh century, Hung Kuo and his brother Hung Tsun, sons of Hung Hao; seated on oblong benches supported by demons, and wearing court hats, their hands folded as though holding *hu* tablets. Light gray stoneware, glazed dark blue and turquoise, the faces and hands unglazed. *Height* 25½ *inches*
Collection of Yamanaka & Co., Inc., New York, 1929

250. **Flambé Red Mammoth Bottle** *Ch'ien-lung*
105- Tall-necked globular vase clothed in a rich and viscous streaky dark red glaze, tinged with cloudlike markings of milky blue. Has stand. *Height* 24½ *inches*

251. **Porcelain Fish Bowl with Peachbloom Decoration, on Teakwood Stand** *K'ang-hsi*
65- Decorated in peachbloom with five-clawed dragons in pursuit of the jewel, amid drifting cloud fragments on a white ground. On finely carved teakwood stand with five cabriole legs. *Total height* 45 *inches; diameter of bowl* 22½ *inches*

252. **Blue and White Triple-Gourd Vase** *K'ang-hsi*
50- Reserve decoration in a cobalt blue ground of sinuous dragons amid peony blossoms, lotus vines and trailing foliage, with four medallions of chrysanthemums on the lower body and three palmate lotus cartouches upon the upper third. Repaired. *Height* 28 *inches*

Collection of S. S. Carvalho, New York, 1914

70- 253. **Blue and White Triple-Gourd Vase** *K'ang-hsi*
Type and decoration of the preceding, but larger, the neck rimmed in gilded bronze. *Height* 37 *inches*

254. **Blue and White Club-Shaped Vase** *K'ang-hsi*
27 50 Painted with figures of the Three Star Gods, with acolytes in the middle distance, in a rocky landscape with gnarled pine trees. Has stand. *Height* 17½ *inches*

255. **Ko Yao Pyriform Flask** *Ch'ien-lung*
35- Flattened flask with short neck, and two mask and ring mock handles upon the shoulders; celadon glaze with striking broad crackle. *Height* 7½ *inches*

256. **Blue and White Ginger Jar** *K'ang-hsi*
25- Painted in underglaze blue with figures of two sages wandering in a mountain landscape on the shore of a lake on which are fishing boats. Has cover inset with *ajouré* white jade medallion. *Height* 7½ *inches*

Collection of S. S. Carvalho, New York, 1914

257. **Two Decorated Porcelain Bowls**
25- One with the exterior glazed mazarine blue etched with leafage, the interior enameled with scattered medallions; the other of enameled Satsuma porcelain with two reserves of *Fu* lions. Have stands. *Diameters* 4⅝ *and* 3⅝ *inches*

EARLY CHINESE BRONZES

60 258. **Bronze Sacrificial Tripod Cauldron [Ting]** *Sung*
Round bulbous bowl with two angular loop handles set upright on a tripod with three stump legs; greenish incrustations. Has teakwood cover and stand. *Height* 7 *inches*

Collection of Prince Kung, New York, 1913

259. BRONZE SACRIFICIAL WINE CAULDRON WITH ORIGINAL COVER [TING] *Ch'in*
Squat oblate cauldron with cap cover, dragon-head spout, and high fretted loop handle; on the shoulders are three dragonesque handles, two with loose rings; on animal-head tripod. Chiseled with bands of diaper fret motive; rich dull green incrustations. Has stand. *Height* 12¾ *inches*

40—

260. BRONZE WINE CAULDRON [CHIAO-TOU] *Sung*
With oblate body fitted with a hinged cover, bird's-head spout with hinged beak, and straight quadrangular handle set at right angles; on a tripod. Rich greenish patina. Has stand. *Length* 10½ *inches*

27 50

261. BRONZE TRIPOD LIBATION BOWL [I] *Han*
Palmate spouted bowl, the exterior closely chased with a band of minute fret diaper, supported by three quaint bird-headed squatting figures; green patina, with brown incrustations. *Width* 6¼ *inches*

27 50

262. BRONZE TWO-HANDLED SACRIFICIAL CAULDRON [KUEI] *Chou*
Bowl with flaring rim and high cylindrical foot, with two loop handles embellished with animal heads. Wrought on the exterior in bold relief with panels of dragons and *t'ao t'ieh* motives, in a ground incised with fret diapers. Interesting green and russet patina. Has teakwood stand and cover with carved jade finial. *Width* 10¼ *inches*

Collection of Prince Kung, New York, 1913

75—

263. BRONZE HELMET-FORM TRIPOD LIBATION CUP [CHÜEH] *Chou*
Bowl with wide flange and spout between two lugs with coniform finials; loop handle and three pointed flaring legs of triangular section. Rich greenish incrustations. Has stand. *Height* 8 *inches*

Collection of Prince Kung, New York, 1913

90—

264. BRONZE TWO-HANDLED SACRIFICIAL JAR [KUEI] *Han*
Round cauldron with a band of vertical reeding between collars of archaic *t'ao t'ieh* ornament; two animal-headed loop handles hung with bird's-beak flanges; rich green patina. Interior incised with sixteen characters expressive of Ideal Virtues. Has teakwood stand and cover with carnelian finial. Chou type. *Width* 9½ *inches*

Collection of Prince Kung, New York, 1913

100—

140— 265. BRONZE THREE-HANDLED VASE INLAID WITH GOLD AND SILVER [HU] *T'ang*
Broad ovoid vase with high flaring foot and wide-mouthed incurvate neck; three monster-head loop handles, two upon the shoulders and one on the lower body. The entire surface is ornamented with bands of *t'ao t'ieh* fret, the central one hung with *t'ao t'ieh* lappets, inlaid in gold and silver; the shoulder band further enhanced with six round bosses. Sporadic russet and green flecks of incrustation. The interior of the neck with the inscription of an official, Wong Tou. *Height* 15½ *inches*

Collection of Prince Kung, New York, 1913

266. BRONZE HANGING JAR WITH ORIGINAL COVER [YU] *Han*
Plain pear-shaped jar with flaring foot and domed cover, the neck and cover chased with single bands of geometrical diaper pattern; suspended by a bail handle from two projecting lugs terminating in curious mask finials. Archaic
60. inscription inside the cover. Choice russet and green patina. Suspended in teakwood stand. *Height of vase 12½ inches*
Collection of Prince Kung, New York, 1913

267. BRONZE PYRIFORM JAR WITH RING HANDLES [HU] *Han*
Wide-mouthed globose jar with four tiny loose ring handles upon the neck and
55- two larger ones upon the shoulder springing from grotesque masks; about the body are five horizontal bands of imbricated scale ornament. *Height 13 inches*
Collection of Prince Kung, New York, 1913

268. BRONZE STATUETTE OF SHIH TE *Ming*
20 – Standing robed figure with bare belly, holding a fly whisk and scrolled stem of lotus. Green patina. *Height 9¾ inches*

269. TWO 'SUN SPOT' BRONZE ALTAR VESSELS *Ming*
Two-handled tripod *koro,* the cover with *Fu* dog finial; and a tripod bowl with
25 – round bronze stand; ornamented with gilded mottlings. [Lot.]
Heights 6½ and 4½ inches

270. BRONZE STATUETTE OF KUAN YIN *Ming*
Seated figure with high topknot and cowled robe, her hands placed together beneath a loose garment flowing widely to either side. Greenish patina. Has
200– stand. *Height 14½ inches*
Collection of C. T. Loo & Co., New York, 1915

CHINESE CARVED JADE, ROCK CRYSTAL, AND OTHER SEMI-PRECIOUS MINERALS

271. CARVED MUTTON-FAT JADE ROUGE BOX *K'ang-hsi*
17 50 Carved in low relief with a land dragon and phoenix around a peony rosette, the sides with branches of flowers and bamboos. Together with a carved mutton-fat jade sword hilt. [Lot.] *Diameter 2¾ inches*

271A. TWO SMALL CARVED JADE ORNAMENTS *Ch'ien-lung*
15- *Fei-ts'ui* jade melon-form snuff bottle with entwined branches; and white jade group of two monkeys playing. [Lot.]

272. TWO TINTED IVORY AMPHORAS
55-. Slender turned vase, tinted pink to simulate peachbloom (*p'in kuo hung*) porcelain; on ivory chrysanthemum stand tinted brown.
Total heights 5½ and 5¾ inches
Collection of M. C. D. Borden, New York, 1913

273. AJOURÉ CARVED WHITE JADE MINIATURE TABLE SCREEN
Round medallion, pierced with a Shou character within a circle of 'pearls', bordered with interlaced peony scrollings and a bat. Ebonized stand. Together with a finely carved white jade crab. [Lot.] *Diameter* 3⅛ *inches*
75 Collection of M. C. D. Borden, New York, 1913

274. GARNITURE OF THREE CARVED ROCK CRYSTAL CABINET VASES WITH COVERS
Comprising a flattened quadrangular flask with two ring handles suspended from rudimentary elephant heads (chipped at lip); and a pair of cylindrical vases with three handles, *en suite,* and having stands. [Lot.] *Heights* 5 *and* 4¼ *inches*
30-

275. CARVED CORAL GROUP
75 Slender figure of a maiden holding a *ju-i* sceptre with a plumage bird at her feet; on carved and green tinted stand. Neck repaired. *Height* 4¾ *inches*

276. SET OF THREE SMALL CARVED FEI-TS'UI JADE STATUETTES
Figure of a war god and two attendants, one holding a sack of money, the other in armor wielding a blade; in highly polished jade with tinges of emerald. Have
75 stands. [Lot.] *Heights* 3½ *to* 5 *inches*

277. CARVED SMOKE CRYSTAL JAR WITH COVER
Squat rounded coupe squared by four small boys carved in relief upon the body; upon the domed cover, two passerine birds. In semi-opaque dark brown crystal.
75 Has stand. *Height* 5 *inches*

278. CARVED MALACHITE AND LAPIS MATRIX COUPE
Shallow round bowl with three embryonic feet, and carved with four attenuated *chih lung* upon the incurved rim; upon the interior, a nude acolyte with a stem
50- of lotus reclines upon a lotus leaf. In mottled green malachite shot with streaks of blue lapis. Has stand. *Diameter* 6 *inches*
Collection of Yamanaka & Co., Inc., New York, 1915

70- 279. PAIR CARVED FEI-TS'UI JADE STATUETTES OF LAN TS'AI HO
Standing figure of the Immortal carrying a tasseled basket and supporting a tall bamboo staff. The top of one staff is missing. In streaked and mottled gray jade tinged with emerald and touches of pale mauve. Have stands.
Heights 8 *and* 8½ *inches*
Collection of Ton-Ying & Co., Inc., New York, 1927

280. CARVED FEI-TS'UI JADE BRONZE-FORM VASE WITH COVER

Flattened pear-shaped vase of angular section, carved upon each face with linked bird's-head strapwork enclosing a lotus, below a plantain collar; two S-scrolled handles. In white jade with rich areas of beautiful kingfisher green. Has stand.

100-

Height 6 *inches*

Collection of M. C. D. Borden, New York, 1913

281. CARVED CORAL GROUP

Slender figure of a *mei jên* with fly whisk and branch of peonies; beside her a cat perched on an outcrop of rock beside a waving peony shrub. Has stand.

80-

Height 8½ *inches*

282. GREEN JADE MINIATURE HANGING VASE *Ch'ien-lung*

Graceful amphora of oval section with two loops on the shoulders suspended from an arched handle carved with bird monsters; in brilliantly polished bamboo green jade, with black fleckings. Has carved teakwood stand. *Height* 5 *inches*

190.

283. CARVED FEI-TS'UI JADE KUAN YIN GROUP

Standing figure of the goddess in flowing garments, holding a scroll; striding behind her, a lion of secular type. In crystalline grayish jade flushed with brilliant emerald. Has stand. *Height* 8 *inches*

100.

Collection of Ton-Ying & Co., Inc., New York, 1927

284. CARVED WHITE JADE SCEPTRE OF GOOD AUGURY *Ch'ien-lung*

Recurved handle carved with bats and clouds, supporting a formalized *ju-i* head medallion carved with a *ch'ing,* the musical stone, held by a bat, flanked by a pair of fish dragons (*yü*). In pure greenish white jade with high polish.

50-

Length 14¾ *inches*

Collection of Prince Kung, New York, 1913

285. CARVED GRAY JADE PYRIFORM VASE *Sung*

Flattened pear-shaped vase of oval section, carved on both faces with a Shou medallion encircled by dragon-head frets, the neck with a collar of lappets; in light and dark gray mottled 'tomb' jade, softly burnished. Has stand.

45-

Height 6¼ *inches*

Collection of Prince Kung, New York, 1913

286. SET OF TWELVE CARVED SPINACH JADE CANDLESTICK FIGURES OF THE CHINESE ZODIAC

230-

Grotesque robed squatting figures of the cow (*nin*), tiger (*hu*), horse (*ma*), rooster (*chi*), etc., each supporting on its head a pricket candlestick.

Height 8½ *inches*

Note: The signs for the Chinese months are as follows: January, rat; February, cow; March, tiger; April, rabbit; May, dragon; June, snake; July, horse; August, sheep; September, monkey; October, rooster; November, dog; December, boar.

287. CARVED FEI-TS'UI JADE INCENSE BURNER WITH COVER *Ch'ien-lung*
Of cauldron shape, with narrow flat shoulder and flanged lip and two bold dragon-head handles with scroll pendants; upon the underbody, three monster heads in relief, from which pendent flutings loop around the basal ring, form-
625— ing low feet. The sides are carved in low relief with the ogre lineaments and attendant features of ancient bronzes. The dome cover is similarly carved and on its shoulder are three goats, partly recumbent; the knob finial is carved with a coiled dragon. The jade is richly suffused with the prized emerald green, and is brilliantly polished. Has stand. *Height 5⅝ inches*

Collection of Yamanaka & Co., Inc., New York, 1917

288. CARVED MALACHITE VASE *Ch'ien-lung*
190— Flattened ovate vase surrounded by undercut rockery overrun with *ling chih* fungus, amid which are children playing with lotus flowers, also bats and a three-legged toad. Has stand. *Height 7 inches*

Collection of William M. Laffan, New York, 1928

289. AJOURÉ CARVED FEI-TS'UI JADE WALL SHRINE *Ch'ien-lung*
45— Rectangular plaque, the semicircular base carved underneath with waves; sliding into this is a concave cover pierced to a design of scrolls and bats, reserved with a Shou medallion, the top carved with dragon scrolls. In crystalline gray jade marked with touches of bright emerald. Rare. *Height 9½ inches*

Collection of M. C. D. Borden, New York, 1913

290. CARVED FEI TS'UI JADE STATUETTE OF KUAN YIN
Slender figure in flowing robes, and holding a branch of *ling chih* fungus in her
45— left hand. In flocculent gray jade with areas tinged with kingfisher green. Has stand. *Height 6¾ inches*

Collection of Yamanaka & Co., Inc., New York, 1929

291. CARVED GRAY JADE KUEI *Ming*
Large flattened tapering form as of a broad inverted lance head, the upper part sustaining a winged squat Garuda figure; obverse and reserve carved in low re-
50— lief with cloud and *t'ao t'ieh* bands and incised archaic ornament. Has stand. *Height 11½ inches*

Collection of Prince Kung, New York, 1913

292. CARVED IVORY TUSK STATUETTE *Ming*
Slender swaying robed figure of a bearded Immortal leaning on a twisted staff
55— and holding a palm-leaf fan. Has stand. *Height 12 inches*

293. CARVED GRAY JADE BRONZE-FORM VASE WITH COVER *K'ang-hsi*
Ovate vase with incurvate neck with undercut dragon handles, the cover sur-
40— mounted by a coiled dragon. Carved in low relief upon the neck with huts in a mountain landscape, the body with *t'ao t'ieh* fret and embellished with four vertical ridges of teeth. Has stand. *Height 12¼ inches*

294. Carved Aventurine Kuan Yin Group
Standing figure of the goddess in voluminous garments and holding an overturned vase of Healing; standing upon a rock at her right a tall *fêng huang* bird
30.— with a stem of lotus; in speckled 'goldstone'. Foot repaired. Has stand.
Height 8 *inches*

295. Carved Tomb Jade Bowl with Dragon Handle *Sung(?)*
Round bowl clasped between two undercut figures of *chih lung,* in smoky grayish
35— yellow jade of meerschaum tone. Archaic four-character mark underfoot.
Width 6 *inches*

296. Imperial Carved Fei-Ts'ui Jade Hanging Fêng Huang Vase With Ivory Stand *Ch'ien-lung*
Graceful pyriform flask of oval section, the foot in the form of a phoenix of formalized type, a ring suspended from a loop below its beak; upon the neck a
1050— band of *t'ao t'ieh* masks joins two loops, within which two rings support the tall handle, terminating in *affrontés* phoenix heads. This in turn is joined with a loose chain of twin jade links to the cover of the vase, which is carved with formal ornament. In semi-translucent jade of gray hue, deepening at the foot, where it is strikingly veined in brilliant kingfisher green, finished with a high polish. Suspended in a richly carved and *ajouré* ivory stand, apparently original.
Height of vase 10¾ *inches*

297. Pair Carved Mutton-Fat Jade Figures of Phoenixes *Ch'ien-lung*
Tall erect figure of the long-tailed *fêng huang* with one claw raised and resting on a pierced stalagmite of rock; the plumage is finely delineated.
150— *Height* 13¼ *inches*
Collection of Ton-Ying & Co., Inc., New York, 1927

298. Carved Mutton-Fat Jade Statuette
Standing figure of Kuan Yin in flowing robes and holding a fly whisk, with two
80— tall phoenixes carved in relief standing at her feet, each holding in its beak a branch of peonies. In grayish white jade, with soft polish. *Height* 13 *inches*
Collection of Ton-Ying & Co., Inc., New York, 1927

299. Carved Ivory Bronze-Form Vase with Cover *K'ang-hsi*
The body intricately carved and undercut with a throng of deities, sages, and pilgrims, some mounted on animals, gathering to celebrate the birth of Buddha,
55— before a mountain terrace with pines; upon the neck, two quatrefoil medallions of similar theme, between ogre-head ring handles. Upon the cover are four elephant-head handles surmounted by praying acolytes. Has stand.
Height 12 *inches*
Collection of Owen Roberts, New York, 1928

300. Knife in Carved White Jade Sheath *Ch'ien-lung*
Steel blade with gilded bronze grip chased with lotus vines, a design repeated on the white camphor jade sheath, on which is carved a crawling *chih lung*.
80-
Length 13¼ *inches*

301. Ivory Vase Carved with Hunting Scenes *Late Ming*
Oviform body beautifully undercut with rocky crags overgrown with pines, amid which mounted huntsmen with bows and arrows and accompanied by attendants pursue deer; upon the incurvate neck are two undercut writhing dragons and two medallions of landscapes with thatched huts. *Height* 10 *inches*
55-
Collection of Owen Roberts, New York, 1928

302. Carved Gray Soapstone Fu Lion Group *Ch'ien-lung*
Couchant figure of a female *Fu* lion with ball (*ch'in*), two cubs gamboling around her. In dark brownish gray polished soapstone. Has carved stand.
25
Length 10½ *inches*
Collection of Prince Kung, New York, 1913

303. Carved Spinach Jade Sceptre *K'ang-hsi*
Recurved arm with three cartouches carved with clouds and waves, a formalized dragon head appearing in the principal cartouche. Repaired.
50-
Length 22¾ *inches*

304. Tibetan 'Jeweled' and Gilded Bronze Buddhistic Statuette
XVIII Century
Squatting figure of Gautama Buddha, crowned and decked with jewels and necklaces, enriched with tiny cabochons of turquoise, lapis, etc.; on lotus plinth.
90-
Height 16¼ *inches*

305. Carved Rock Crystal Vase with Cover
Round vase with tapering sides and sloping neck and with two monster-head loose ring handles, the domed cover surmounted by a peony flanked by two smaller handles of the same type. In beautifully clear polished crystal, the shoulder and cover each carved with a single band of *t'ao t'ieh* ornament. Has stand. *Height* 15¾ *inches*
170-

306. Carved Rose Quartz Vase and Cover
Of flattened urn shape, with curved neck and shoulders on which are two *kylin*-headed handles with double columnar supports; the sides carved in low relief with archaic strapwork designs enclosing *t'ao t'ieh* masks, a key fret around rim and base; upon the cover, a palmate leaf design surmounted by a standing *shi-tzu*. Has carved stand inlaid with silver. *Height* 16½ *inches*
160-
Collection of Yamanaka & Co., Inc., New York, 1929

307. CARVED ROCK CRYSTAL BRONZE-FORM VASE WITH COVER *Ch'ien-lung*
Ovate flattened vase with two boldly carved monster-head handles looped by movable rings, the body incised upon one side with figures of two ladies at a table, and on the other with a maiden playing a lute before a bamboo; domed cover surmounted by a *Fu* lion. A vase of important size, in beautifully clear rock crystal. Has inlaid stand. *Height* 15½ *inches*
Collection of Owen Roberts, New York, 1928

160.

308. PAIR IMPERIAL CARVED WHITE JADE TABLE SCREENS *Ch'ien-lung*
Circular plaques of greenish white jade with brilliant polish, crisply carved, each depicting upon one face a rocky terrain, with pines and palm trees, and figures of the Three Star Gods with attendants ascending to the Heavenly Pavilion; upon the reverse, cranes and stags, respectively, upon the shores of mountain lakes. Have carved stands inlaid with silver wire. *Diameter of plaque* 8 *inches*
Collection of Ton-Ying & Co., Inc., New York, 1927

360-

309. CARVED FEI-TS'UI JADE STATUETTE *Ch'ien-lung*
Tall standing figure of the Yü Lan Kuan Yin, wearing a tiara and hooded robes and standing upon the back of a fish dragon, whose head is turned to catch the stream issuing from the overturned vase held by the goddess. Carved in crystalline light green jade mottled with emerald and lightly flushed with mauve and honey brown. *Height* 19½ *inches*

430-

310. IMPERIAL CARVED MUTTON-FAT JADE VASE WITH COVER AND STAND *Ch'ien-lung*
Large graceful pear-shaped vase of oval section, with two ogre-head loops in high relief upon the shoulder, hung with rings; upon the body appears a rope-edged band carved with archaic dragon fret and scrolls forming the ancient *t'ao t'ieh* motive, between valanced collars of pearls. The cover is surmounted by four dragon-head scrolls, each with pendent loose ring. Beneath the foot is incised the four-character Ch'ien-lung palace mark. The vase is supplied with a beautiful carved jade stand. In grayish white jade, with sporadic granular mottlings, and high polish. *Total height* 21 *inches*
Collection of Prince Kung, New York, 1913

575

311. IMPERIAL CARVED SPINACH JADE VASE WITH COVER AND STAND *Ch'ien-lung*
This piece is similar in type to the preceding, with some variations in the shape and carved decoration: the *t'ao t'ieh* band appears in more detail and upon a fret-diapered ground, and is bordered with circles of formal bosses surmounted by a *ling chih* collar. Upon the neck is lightly etched an Imperial stanza. The cover and stand are almost identical with those of the preceding. In dark green jade with brilliant polish. The vase also bears the four-character palace mark. *Total height* 21½ *inches*
Collection of Prince Kung, New York, 1913

700/

312. MAMMOTH CARVED ROCK CRYSTAL VASE WITH COVER *Ch'ien-lung*

375

Large flattened ovate vase carved in low relief upon both faces with song birds perched upon gnarled plum trees and, upon the neck, two massive rings suspended from entwined *ling chih* fungus loops. The neck and high cover are enhanced with lappets of downpointed scalloped leaves, the cover surmounted by a standing *Fu* dog. In clear polished crystal. Has stand. *Height* 19¾ *inches*

313. CARVED BROWN JADE PI WITH ANIMALISTIC FIGURES *Sui or T'ang*

250-

Annular emblem carved with two concentric rings of *t'ao t'ieh* motives, the outer edge supported by two undercut grotesque dragons and, below, by two Garudas — half human, half bird, crouching *adossés* beneath the tails of the dragons. Above the inner circle of Heaven is a vignette depicting the three rocks of the 'dragon gate' cataract. In richly mottled brown jade, highly burnished. Mounted in teakwood stand, inset with a large plaquette of lapis lazuli.

Total height 25¼ *inches; diameter of pi* 14¼ *inches*

Collection of Prince Kung, New York, 1913

314. CARVED IVORY STATUETTE OF THE YÜ LAN KUAN YIN *Ming*

175

Standing figure of the patroness of fishermen, wearing long lobes falling to her bare feet, her hair coiled into a high topknot held by a *ling chih* pin. In her right hand she carries a basket of fish and in her upraised left, a rosary. Some imperfections and age cracks. Warm brownish patina. *Height* 22 *inches*

Collection of Yamanaka & Co., Inc., New York, 1929

315. CARVED SPINACH JADE BRONZE-FORM VASE WITH COVER *Ch'ien-lung*

250-

Flattened ovate vase with incurvate neck and foot, carved on one face with quaint figures of ladies and children upon a summer terrace, and upon the other with pavilions on the Heavenly Isles, and acolytes upon the shore. Upon the neck, two medallions with a sage and children and two dragon-head handles with massive loose rings. The balance of the surface is incised with fretwork. Surmounting the cover, a group of *Fu* lion with cub. In opaque and mottled dark green jade with high polish. Has stand. *Height* 16¼ *inches*

316. CARVED BLACK CRYSTAL STATUETTE OF TA SHIH-CHIH *Ming or K'ang-hsi*

200-

The Bodhisattva of the Omito Fu triad standing with her right hand in the benedictory attitude, a begging bowl in her left hand. This unique block of crystal has a density of color, evenly distributed, which renders it almost opaque in the thicker parts. Has carved stand. *Height* 17¼ *inches*

Collection of Yamanaka & Co., Inc., New York, 1929

70

317. PAIR CARVED TEAKWOOD CABINETS PLAQUÉ WITH IVORY AND SEMI-PRECIOUS MINERALS

With fretted and flower-carved *ajouré* borders, the sides *plaqué* in teakwood, white jade and tinted ivory, etc., with figures of children playing in a garden amid trees and rockery, the sides with hanging lanterns; the cupboard doors applied with utensils, etc., of the Hundred Antiques.

Height 18½ *inches; width* 16 *inches*

318. CARVED CINNABAR LACQUER TABLE SCREEN *K'ang-hsi*
Oblong plaque finely carved with figures in pavilions on the shores of a lake surrounded by trees and mountains, the reverse with a long inscription in archaic characters; the frame and stand richly carved with borders of lotus and fret ornament. *Height* 25¼ *inches; width* 25¼ *inches*

40-

319. PAIR HANGING BASKETS WITH SEMI-PRECIOUS MINERAL FLOWERING PLANTS
Gilded bronze *ajouré* basket simulating wickerwork, with 'bamboo' handle and hung with fringes of seed pearls with tiny pendants of *fei-ts'ui* jade, and rose and yellow quartz; filled with stems of peonies and chrysanthemums in coral, rose quartz, jade, etc., with green jade leaves. The basket hangs in a teakwood tree raft on oblong ivory base carved with fishes in the waves. Have stands. *Height* 24 *inches*

100-

320. CARVED TEAKWOOD AND GILDED BRONZE NEW YEAR'S TABLET PLAQUÉ WITH JADE
Flat tablet of double-gourd form with engraved diaper ornament and crested with clouds *plaqué* with white jade bats; tied across the middle with a gilded bronze rope supporting two carp. Centred with two gilded bronze medallions applied with white jade characters *ta chi* (great good luck) amid emblems of Happy Augury. Has carved stand. *Total height* 28 *inches; width* 16 *inches*
Collection of Prince Kung, New York, 1913

35-

321. CARVED MUTTON-FAT JADE VASE WITH A FLOWERING PLANT
Hexagonal vase of inverted pear shape, carved with a broad band of *t'ao t'ieh* motive surrounded by six round bosses; containing flowering plants, including a tree of rose quartz wild plum blossoms, and lapis and carnelian chrysanthemums with green jade leaves. *Height about* 15 *inches*

37 50

322. CARVED TOMB JADE VASE WITH A FLOWERING PLANT
Pyriform vase in green and brown jade, carved with *t'ao t'ieh* frets, containing a branch of white jade and rose quartz plum blossoms. *Height about* 15 *inches*

20-

323. CLOISONNÉ ENAMEL BOWL *Late Ming or K'ang-hsi*
Deep round dish with flat rim, decorated in colors in a turquoise blue ground with an official and boy attendants in a garden, within borders of *chih lung* and four-clawed dragons amid lotus scrollings and clouds; the underside with lotus scrollings. *Diameter* 15¼ *inches*
Collection of Yamanaka & Co., Inc., New York, 1929

20-

324. JAPANESE BRONZE QUADRANGULAR INCENSE BURNER, BY SEI-MIN
The sides chiseled with clouds in a diapered ground, two panels with *fêng huang* birds, the other two with angular loop handles; on four flaring pointed legs enhanced with dragons writhing downwards. *Height* 6¼ *inches*
Collection of William M. Laffan, New York, 1911

20-

EAST INDIAN GOLD AND PRECIOUS-STONE JEWELRY

325. Emerald and Gold Brooch
145 Brooch of filigree gold, mounted with two emeralds.

326. Emerald, Ruby and Seed Pearl Gold Bracelet
The bracelet with formalized floral motive and with pierced gold medallion set with rubies, emeralds, and seed pearls.

120

327. Emerald and Gold Ornament
In the form of a double eagle; the wings, tail, and body set with emeralds.
85

328. Emerald, Ruby and Seed Pearl Gold Bracelet
The bracelet with formalized floral motive and with pierced gold medallion set
45 with rubies, emeralds, and seed pearls; attached pierced crescent-shaped medallion in gold.

329. Emerald, Ruby and Seed Pearl Gold Bracelet
The bracelet with formalized floral motives and with pierced gold medallion set
50 with rubies, emeralds, and seed pearls; attached inverted heart-shaped medallion with similar mounting.

330. Gold Necklace and Pendant
65 Of tiny flat and round links having pendants of gold balls and seed pearls and supporting a star and crescent pendant with seed pearls.

331. Emerald, Ruby, Seed Pearl and Gold Necklace
Of oblong and triangular gold plaquettes, each set at centre with emerald and rubies; separated by seed pearls, from which are suspended six oblong plaquettes
80 with similar settings and having tear-shaped pendants.

332. Gold Necklace with Enameled Gold Pendant
45 Necklace of three chains and with one oblong and two capsule-shaped pendants, enameled in green, red, and white; the central medallion with inscription and with pear-shaped pendant.

333. Emerald, Ruby, Pearl and Gold Bracelet
90 Bracelet with formalized floral design; the pierced gold medallion set with emeralds, pearls, and rubies.

334. Emerald, Seed Pearl and Gold Bracelet
115 Of beaten gold, with formalized floral design and with pierced gold medallion, set with emeralds and seed pearls.

335. GOLD NECKLACE AND PENDANT
Of flattened gold links, with gold pendants trimmed with seed pearls and with a pendant set with tiny sapphires and crystals.
65-

336. GOLD CHAIN
Of gold links, terminating in an agate medallion set with turquoise and two rubies with gold mounts, the other end with gold and nacre oblong medallion.
25-

337. THREE JEWELED WHITE JADE ORNAMENTS
Small rouge pot, turban ring, and an amulet strung on a necklace with two others in gold; enriched with golden floral ornament picked out with ruby, emerald, turquoise and other cabochons. [Lot.]
80-

338. RUBY, CRYSTAL, SEED PEARL AND GOLD NECKLACE
Composed of oval links, joined together by seed pearls and having heart-shaped pendants; centring a square plaquette set with rubies and surrounded by seed pearls, with pendant similarly mounted.
160-

339. GOLD BRACELET
Of fourteen plaques, separated by small diamond-shaped links and mounted on braided cord.
25-

340. GOLD NECKLACE
Necklace of fourteen gold bars separated by links and triangular medallion, and with two circular floral medallions, from which are suspended gold ball tassels.
150-

341. GOLD NOSE RING
Mounted with seed pearls, small emeralds, and rubies; in the shape of a crescent.
30-

342. GOLD NOSE RING
Mounted with seed pearls, small emeralds, rubies, and sapphire; in the shape of a crescent.
30-

343. GOLD BRACELET
Centred by an oblong plaquette, set with emeralds, rubies, and crystals; the bracelet of four strands of gold beads engraved with shell and floral motives, the clasp with four cabochon rubies.
230-

344. RUBY, EMERALD, CRYSTAL AND GOLD BRACELET
In three sections, each set at centre with a ruby and surrounded by smaller crystals, rubies, and garnets bordered with tiny emeralds set within small diamond-shaped frames, the reverse with engraved floral decoration; connected by twisted cord.
150-

345. **Pair Ruby, Emerald, Crystal and Gold Ring Pieces**
160—
With pierced floral medallion and four finger rings suspended from small oblongs; set with tiny rubies, emeralds, and oval crystals.

346. **Ruby, Emerald and Seed Pearl Gold Necklace**
130—
Composed of thirteen square plaques with tiny pear-shaped tassels and set with rubies, emeralds, and seed pearls; mounted on woven cord.

347. **Gold Necklace and Pendant**
85
Composed of six short link chains, from which are suspended a series of gold beads and a pierced gold pendant, mounted with tiny rubies and seed pearls, and gold ball tassels.

348. **Gold Necklace Mounted with Rubies and Crystals**
140—
Necklace of eight gold strands separated by floral bars; pendant set with crystals and centred by a heart-shaped ruby.

349. **Two Gold Amulets**
30—
Round amulet of beaten gold; and one enameled with figures of four personages. [Lot.]

350. **Emerald, Ruby and Seed Pearl Necklace**
165
Crown-shaped centre medallion, with floral motive over a crescent and joined by ten square links all with tassel pendants and set with rubies and emeralds, surrounded by seed pearls.

351. **Two Pairs Ruby, Seed Pearl and Gold Earrings**
30—
Circular medallions set at centre with a single ruby and with seed pearl and gold tassels.

352. **Ruby, Seed Pearl and Enameled Gold Pendant**
95
Floral circular medallion set with crystals; supporting a crescent-shaped medallion with seed pearl tassels, similarly set, the reverse enameled and set with tiny rubies.

353. **Ruby, Turquoise and Enameled Gold Necklace**
100—
Of fifteen pierced and round beads set with turquoises, rubies, etc., and suspended from a woven gold chain.

354. **Gold Earring and Pair Durbar Buttons, Set with Rubies And Seed Pearls**
40—
Semicircular earring of pierced gold set with tiny rubies, emerald, and seed pearls; and pair of gold buttons with silver backs, set with tiny rubies and crystals, and with seed pearl pendants. [Lot.]

355. ENAMELED GOLD AMULET
Of beaten gold, the front with decoration of personages, animals, and flowers; reverse with figure of a peacock and flowers.
30-

356. SEED PEARL, CRYSTAL AND ENAMELED GOLD BRACELET
45-
Of nine enameled blue and gold oblong plaques separated by four strands of seed pearls; each set with crystals. Mounted on braided cord.

357. TWO PAIRS JEWELED GOLD EARRINGS
35
A pair with floral and mask decoration, each set with two tiny rubies; and a pair of floral medallions set with crystals and supporting gold pendants set with crystal and ruby, respectively; seed pearl tassels. [Lot.]

358. GOLD BROOCH
15
Of three spheres set with small turquoises and separated by tiny flowers, each with a single ruby at centre connected by a bar with floral decoration.

359. TWO JEWELED AMULETS
20-
Crescent-shaped gold amulet set with crystals and border of seed pearls; and a floral amulet set with small rubies and crystals, with two emerald and one baroque pearl pendant. [Lot.]

360. RUBY, CRYSTAL AND GOLD BRACELET
65
Composed of thirteen oblong gold plaquettes mounted on a braided cord and set with tiny rubies and crystals; the backs enameled in red and green.

361. EMERALD, SEED PEARL AND CRYSTAL NECKLACE
50-
Composed of nine gold pendants suspended from a twisted cord, set with crystals and emeralds, having tassel pendants of seed pearls and emeralds; the backs enameled in red, green and white.

362. GOLD LINK BRACELET
60-
Composed of round beaten gold links, the clasp set with tiny emeralds, rubies, and crystals.

363. RUBY, SEED PEARL, CRYSTAL AND GOLD DURBAR BUTTON
75
Round button worked with a floral motive and set with tiny rubies and crystals, the edge with seed pearls.

364. GOLD BEAD NECKLACE AND PENDANT
Necklace of sixty flat and round beads on link chain; with a ruby, emerald, and gold pendant of inverted basket form, hung with gold beads.
110-

175
365. GOLD BRACELET
Of six oblong links connected by a woven chain strap and set with small emeralds, rubies, and crystals; the clasp with oblong emerald.

366. **PAIR GOLD BEAD NECKLACES**

70- Of forty-seven tooth-like gold beads, the gold clasps set with tiny rubies.

367. **JADE SWORD HILT AND GREEN AVENTURINE POMMEL, SET WITH RUBIES AND PEARLS**

100- Curved hilt in mutton-fat jade ornamented with golden branches of flowers and foliage in crystals and rubies and a straight-line band of square rubies upon the shoulder; cylindrical pommel of green aventurine, also enriched with golden sprays of floral ornament set with tiny pearls, rubies, and crystals. [Lot.]

368. **PAIR ENAMELED GOLD AND CRYSTAL BRACELETS**

Of linked diamond design, set with crystals; reverse in red and blue enamel.

570-

369. **GOLD BEAD BRACELET**

35- Composed of sixty gold beads and centred by a pierced pendant, with small gold ball tassels.

370. **GOLD NECKLACE**

80- Composed of forty-eight gold bars, separated by tiny links and centred by a triangular plaquette.

371. **GOLD NECKLACE**

90- Matching the preceding; composed of sixty-four gold bars.

372. **EMERALD, RUBY, CRYSTAL AND SEED PEARL ENAMELED GOLD HEADDRESS**

450 Semicircular ornament with five floral medallions, three of which are set at the centre with rubies and framed in a border of tiny emeralds, topped by seed pearls; with a series of triangular pendants suspended from diamond-shaped links set with crystals and embellished with seed pearl pendants. The reverse in red, blue, and green enamel; attached to flattened round gold and turquoise beads, partially enclosed by seed pearls.

373. **RUBY, EMERALD AND CRYSTAL ENAMELED GOLD BRACELET**

300- Round bracelet terminating in opposed tiger heads enameled in red, green, and white and mounted with crystals, rubies, and emeralds.

374. **RUBY, TURQUOISE AND SEED PEARL GOLD NECKLACE**

250- Comprising forty-four tear-shaped pendants and three pierced gold medallions, set with turquoise and rubies and separated by green enameled gold beads suspended from a braided cord, the centre medallion with pendants of seed pearls.

375. **EMERALD, RUBY AND SEED PEARL GOLD BRACELET**

125- Bracelet with gold floral design and pierced round medallion set with emeralds and seed pearls; attached pendant suspended from link chain and set with similar stones.

376. **Emerald, Ruby and Seed Pearl Chain**
Gold link chain with ten small emerald beads, thirteen ruby beads and one hundred nineteen small seed pearls.
50-

377. **Enameled Gold Bangle**
Bracelet with red and white floral design and set with turquoise, topaz, coral, half pearl, emerald and other stones.
120-

378. **Gold, Seed Pearl, Crystal and Ruby Necklace**
Necklace composed of part strands of seed pearls, from which are suspended a circular pendant and two smaller pear-shaped pendants, all with seed pearl tassels and set with small garnets and crystals.
105

379. **Gold Bracelet**
Bracelet with floral design and three circular medallions set with small emeralds and ruby.
100-

380. **Four Gold and Seed Pearl Earrings**
One enameled and with seed pearl drops; two set with tiny emerald and garnet; and a cluster of seed pearls centred with coral.
15-

381. **Pair Gold Rings**
Wide gold bands with pierced latticed decoration, each with a floral medallion from which are suspended four clusters of small gold beads; set at centre with a tiny emerald and surrounded by eight small garnets. Connected by a gold link chain.
60-

382. **Gold Belt**
Of two round gold bands with seven floral rosettes set with garnets and crystals; the floral clasp set with fancy shaped crystals.
335

383. **Emerald, Ruby and Enameled Gold Bracelet**
Centred by an oblong enameled green and red plaquette with inscription, the link chain and clasp set with tiny rubies and two small emeralds.
135

384. **Necklace of Gold Amulets, and Three Ornaments**
Necklace of nine square plaquettes *repoussé* with leaf scrolls and, on the reverse, square rosettes; a small filigree pendant; and a pair of jeweled filigree round buttons with silver backs. [Lot.]
50-

75 385. **Ruby, Crystal and Enameled Gold Bracelet**
Composed of twelve oblong links set with small rubies and centred by crystals; the reverse in red and green enamel.

386. NECKLACE AND ENAMEL AMULET
100– Necklace of 'teeth' and pendant set with tiny turquoise cabochons; and a small gold plaquette enameled with figures of a rajah and ranee and two attendants in colors. [Lot.]

387. RUBY, EMERALD AND GOLD PENDANT
25– Square pendant set with emerald and small rubies; with gold ball tassels and suspended from two balls covered by pierced gold mountings.

388. PAIR OF SEED PEARL, CRYSTAL AND GOLD EARRINGS
25– Pierced floral medallions set with crystals, the bell-shaped pendants similarly set and with pearl tassels.

389. EMERALD AND SEED PEARL AMULET
35– Of pierced gold set with emeralds and seed pearls; with four pear-shaped gold-mounted pendants.

390. RUBY, CRYSTAL AND GOLD DURBAR BUTTON
35– Round, dome-shaped button with floral centre, set with crystals and tiny rubies.

391. RUBY, CORAL, CRYSTAL AND GOLD BRACELET
45– Single square of enameled gold, set with half pearl, ruby, coral, etc., and with two oval links with woven cord; the reverse enameled in red, green, blue and white.

392. THREE GOLD DURBAR BUTTONS
20– With raised centres and enameled in red and white with floral motives; one with single turquoise at centre, six small rubies and seed pearls; two with silver backs.

393. GREEN QUARTZ AND SEED PEARL NECKLACE
80– Composed of seventeen carved green quartz plaquettes, mounted on braided cord; with seed pearl tassels.

394. THREE ENAMELED GOLD DURBAR BUTTONS
40– A pair bell-shaped, with pearl tassels, and one set with a small turquoise and with silver back; ornamented with green, white, and red enamels. [Lot.]

[END OF SECOND SESSION]

120865–

THIRD SESSION

Friday, April 25, 1941, at 2 p. m.

CATALOGUE NUMBERS 395 TO 611 INCLUSIVE

WROUGHT GOLD REPRODUCTIONS OF GREEK AND GRAECO-ROMAN JEWELRY BY GIACINTO MELILLO OF NAPLES

395. Gold and Pearl Ring
Plain ring twisted into gold wire spirals enclosing a single pearl, weighing
3v 12 approximately five and one-half grains.

396. Gold Pendant Set with Greek Coins
Pendant containing five graduated coins stamped on obverse with head of
25- Athene, etc., joined by vermiculate gold links.

397. Two Pairs Filigree Gold and Enamel Bird Earrings
Charmingly wrought with filigree gold rosettes centred with seed pearls; one pair hung with white enamel figures of fowl, the other with white enamel
50- perched parrots dotted with rose markings.

398. Gold Necklace Hung with Intaglios and Seed Pearls
475- Necklace of turned cylindrical beads hung with nineteen fine Greek and Roman intaglios in agate, sard, carnelian, etc., cut with figures of warriors, Hermes, and other deities; between each two intaglios hangs a small pearl.

399. Two Pairs of Filigree Gold and Seed Pearl Earrings
One in plain filigree gold, formed of bunches of berries hung from rosettes; the
30- other with filigree gold *ajouré* medallions of tendrils set with seed pearls.

400. Gold and Coral Necklace
Finely wrought quadruple band of gold herringbone ribbon, hung with fifteen
45- pear-shaped light pink corals alternating with tiny filigree gold beads.

401. Gold Necklace with Amulets
70- Gold herringbone chain strung with twenty-two loose beads separating tiny pendent rosettes, actors' masks, figure of Cupid, and two winged Victories.

402. GOLD SERPENT ARMLET

150— Of flat beaten gold, in the form of a serpent with imbricated scales, in three coils.

403. GOLD RING INSET WITH MOSS AGATE INTAGLIO

A ring wrought with two bearded Etruscan herms, sheathed in interlaced serpent 47.50 bodies, supporting a tiny Greek intaglio cut with figure of Ganymede in green agate.

404. PAIR FILIGREE GOLD EARRINGS

65 Circular plaquette with gadrooned edge and centred with a mask supporting a large triangular pendant embellished with filigree work; with anthemia at the corners supporting gold bead pendants.

405. GOLD AND ENAMEL SERPENT RING WITH SCARAB

45 Looped in the form of a two-headed serpent laterally striped in blue and white enamel, enclosing an Egyptian scarab in green faïence.

406. GOLD RING

75 Massive gold thumb ring with an oval medallion wrought in *bas relief* with three figures and a Bacchic procession.

407. GOLD HAIR ORNAMENT SET WITH SEED PEARLS

In the form of a curving stem of bay leaves with pearl buds, beautifully wrought; 130— hinged and mounted on an amberine comb.

408. GOLD SERPENT ARMLET

In the form of a coiled snake, with cross-hatched and wavy tail. Heavy piece. 240— Weight, about 136 dwt.

409. GOLD AND CORAL MASK BROOCH

45 In the form of an actor's mask in the palest pink coral, with gold pin.

410. GOLD FIBULA BROOCH AND A RING

Brooch in the form of a crescent, the barrel surmounted by tiny figures of a 22.50 sphinx, a rosette and a swimming duck; plain ring inset with a Graeco-Roman intaglio with figure of a warrior.

411. GOLD PIN

Long hair pin terminating in a capital, on which stand two beautiful tiny figures 30— of a half nude nymph and an amor holding a looking glass.

412. FILIGREE GOLD BROOCH PENDANT AND PAIR EARRINGS

25 Brooch pin with a filigree rosette hung with a crescent and string of filigree gold tassels; earrings with rosettes hung with tasseled beads flanking a bearded mask. [Lot.]

413. GOLD NECKLACE
Finely wrought band of gold herringbone ribbon hung with innumerable tiny
10- lance-head pendants.

414. TWO GOLD RINGS
On chased with a circlet of voluted strapwork, the other in the form of a snake
60- with two *affrontés* heads.

415. SILVER AND CARNELIAN PENDANT AND TWO GOLD PINS
Pear-shaped bead of brilliantly polished carnelian encircled by a silver snake;
50 two gold tie-pins, inset with agate and carnelian intaglios. [Lot.]
7

416. TWO GOLD FIBULA BROOCHES
One in the form of two opposed vegetable motives; the other with a formal design enhanced with filigree work.
30-

FANS

60 417. LOUIS XV HAND-PAINTED AND CARVED MOTHER OF PEARL FAN
French, XVIII Century
Mother of pearl staves with fine openwork carving of figures picking fruit; foil depicting a mythological scene with small vignettes of *putti, en grisaille,* at the corners. Slight repairs.

30- 418. POINT D'ARGENTAN LACE FAN
Large fan with tortoise shell staves mounted with a fine panel of needlepoint lace, exhibiting a floral design embellished with a variety of *jours* and *brides piquées* laid in a fine mesh ground.

419. LOUIS XV HAND-PAINTED AND DECORATED IVORY FAN *French, XVIII Century*
170- Foil finely painted with figures playing blind man's buff in a park landscape, the reverse with figures in a rustic landscape and a boy in a boat fishing. Ivory staves with carved and hand-painted rococo vignettes; the reverse with similar scenes outlined *en grisaille.* In old brocade case.

Note: The above formed part of the famous collection of Lady Holland, who lived in the eighteenth and beginning of the nineteenth centuries. The collection was bequeathed to Viscountess Palmerston, wife of the Prime Minister, who on her death bequeathed it to her two daughters, the Countess of Shaftesbury and Viscountess Jocelin.

5 420. HAND-PAINTED AND DECORATED MOTHER OF PEARL FAN *French, XIX Century*
Shaped silk foil embroidered with gold pailletes enclosing hand-painted vignette of lovers after Fragonard; gold and silver inlaid staves.

421. LOUIS XVI HAND-PAINTED AND CARVED IVORY FAN *French, XVIII Century*
Openwork ivory staves, alternately carved with *putti,* trophies, and floral urns;
20 – the foil with an oval vignette of a concert and two smaller roundels with figures, all before sepia landscapes.

422. VENETIAN ROSE POINT LACE FAN
25 – Tortoise-shell staves supporting a wide panel of superbly worked Venetian needlepoint lace exhibiting rich *jours* and *fleurs volants* developing an allover floral pattern.

423. LOUIS PHILIPPE DECORATED AND SILVER-INLAID MOTHER OF PEARL FAN *French, circa* 1840
30 – The foil exhibiting Louis XV figures of youths and maidens in a landscape; the reverse painted with a lake scene. Openwork mother of pearl staves richly inlaid in silver with bird figures and floral devices.

424. LOUIS XV HAND-PAINTED AND GOLD-DECORATED IVORY FAN
45 – *French, XVIII Century*
Foil with Chinese painting of figures within landscapes and flowers, picked out in gold; Louis XV carved ivory staves painted lacquer red and decorated in gold with *chinoiserie* scenes. In cedar case.

425. MARIE ANTOINETTE HAND-PAINTED AND GOLD-DECORATED IVORY FAN
12 50 *French, XVIII Century*
Silk foil hand-painted with a pastoral and flowers outlined with paillettes; *ajouré* ivory staves carved with figures of *putti* and flowers inlaid in gold.

426. VENISE COLBERT À RELIEF LACE FAN
Floral panel finely worked in needlepoint with a rich variety of *jours* joined by
10 – *brides bouclées;* mounted on blond tortoise-shell staves.

427. TWO CHARLES X DECORATED FANS *French, circa* 1825-30
One exhibiting a family group in a landscape, the reverse with a youth reading
12 50 to three peasant maids, pierced and gold-inlaid mother of pearl staves; the other with pastoral scenes, signed, and decorated bone staves. [Lot.]

428. ROSALINE POINT DE VENISE LACE AND GOLD-INLAID MOTHER OF PEARL FAN *XVIII Century*
17 50 Delicate panel of lace exhibiting *fleurs volantes* and scrolls joined by finely worked *brides bouclées;* mounted on Louis XVI mother of pearl staves carved and inlaid in gold with two figures.

429. LOUIS XV DECORATED AND GOLD-INLAID MOTHER OF PEARL FAN
15 – *French, XIX Century*
Foil decorated with pastoral scenes with a couple dancing; openwork mother of pearl staves inlaid in gold with floral motives.

430. RÉGENCE HAND-PAINTED AND GOLD-DECORATED MOTHER OF PEARL FAN
French, Early XVIII Century
Mother of pearl staves with openwork carving exhibiting a floral urn and bird figures inlaid in gold and silver; supporting a wide foil depicting Esther before
50- Ahasuerus, the reverse with a warrior and a lady before an obelisk.

431. LOUIS XVI HAND-PAINTED AND GOLD-DECORATED MOTHER OF PEARL FAN
French, XVIII Century
Foil finely painted with three pastoral vignettes depicting a lady and a gentleman
and group of four figures, one playing a flute; silver ground decorated with
7 50 flowers and birds. Finely carved Louis XVI staves of mother of pearl inlaid with gold and colors, exhibiting figures of children.

432. LOUIS XV HAND-PAINTED AND DECORATED IVORY FAN *French, XVIII Century*
Foil depicting six female figures upon a terrace before a playing fountain; mounted on ivory staves delicately carved with a group of figures and painted
50- with birds and animals and trophies, enriched with gold.

433. LOUIS XV HAND-PAINTED AND GOLD-DECORATED MOTHER OF PEARL FAN
French, XVIII Century
Painted with a figure of Ceres in a rose drapery attended by nymphs and amors
41- before a landscape, the reverse with lovers; mother of pearl staves carved and inlaid in gold with vignettes of Louis XVI figures of *putti.*

434. LOUIS XVI HAND-PAINTED AND GOLD-DECORATED IVORY FAN
French, XVIII Century
Wide foil painted with colorful groups of figures surrounding the enthroned
50- Saul and his queen with David in rose and yellow playing a harp; the reverse with a couple in a landscape. Ivory staves composed of trophies alternating with beaded panels, richly inlaid in gold.

435. BURANO FIN LACE FAN *XVIII Century*
Finely worked needlepoint lace exhibiting a widely scrolling pattern of branches
10- terminating in pointed blossoms with openwork *jours,* laid in a fine mesh ground; mother of pearl staves.

436. LOUIS XV DECORATED AND GOLD-INLAID MOTHER OF PEARL FAN
50
French, XIX Century
Foil decorated with pastorales; openwork mother of pearl staves richly inlaid in gold with vignettes of birds, flowers, and view of a church.

437. POINT DE MILAN LACE FAN *XVIII Century*
50 Pillow lace worked with large blossoms embellished with *oeil de perdrix jours* and bobbin *brides* joined by a mesh *réseau;* tortoise-shell staves.

438. Louis Philippe Decorated and Carved Mother of Pearl Fan
French, circa 1840
Narrow foil decorated on both sides with figures of youths and maidens in land-
30- scapes, the mother of pearl staves carved with a couple dancing.

439. Point de Milan Rosaline Lace and Mother of Pearl Fan *XVIII Century*
Unusual panel of *Rosaline point de Milan,* exhibiting small blossoms embel-
15 lished with *jours,* on slender scrolling stems joined by bobbin *brides;* Louis XVI
mother of pearl staves inlaid with gold and silver rosettes. Small repairs.

440. Hand-Painted and Carved Mother of Pearl Fan *Spanish, XIX Century*
Painted with a *pastorale* depicting a minuet, signed Muñoz Rubio; latticed
17 50 mother of pearl staves with floral carving.

441. Hand-Painted and Gold-Decorated Fan *French, XIX Century*
Narrow foil painted with three Watteauesque figures in a landscape, signed Bon-
25 dini, mounted between gauze panels of paillettes; shell staves carved in the Louis
XVI style, inlaid in gold.

442. Louis Philippe Decorated and Carved Mother of Pearl Fan
French, circa 1840
20- Narrow Louis XVI foil hand-painted with figures of youths and maidens, the re-
verse with four ladies in a landscape; mother of pearl staves carved with alternat-
ing panels of roses and hunting dogs. Small repair.

443. Louis Philippe Decorated and Gold-Inlaid Mother of Pearl Fan
37 50 *French, circa* 1840
The foil depicting a *fête champêtre* in a landscape, supported by latticed open-
work staves carved and inlaid in gold with flowers and flying pheasants.

444. Two Point de Milan Lace and Gold-Inlaid Ivory Fans *XVIII Century*
Openwork ivory staves inlaid in gold with leaf designs, mounted with panels
17 50 of old *point de Milan* lace developing floral patterns on varied mesh grounds.

445. Louis Philippe Hand-Painted and Carved Mother of Pearl Fan
French, circa 1840
20- Foil painted with four maidens on the bank of a stream; openwork mother of
pearl staves carved with latticed cartouches, birds, and a shepherd and shep-
herdess. Small repairs to staves.

446. Four Empire Decorated Fans *French, circa* 1810-20
27 50 Decorated with a lake scene and Empire figures in landscapes; mounted on in-
laid mother of pearl and carved ivory staves.

GOLD AND ENAMEL WATCHES, SNUFF BOXES NECESSAIRES AND OTHER BIBELOTS

10– 447. DIRECTOIRE GOLD AND ENAMEL WATCH *Pierre Gregson, Paris, circa* 1795
Gentleman's thin gold watch of sophisticated form, the back of the case enriched with a panel of translucent blue enamel bordered with white enamel set with half pearls. Dial and movement inscribed *Gregson à Paris. Diameter* 2⅛ *inches*

50– 448. MENNECY PORCELAIN SILVER-MOUNTED SNUFF BOX, MODELED WITH DOGS *XVIII Century*
Oval box, the lid molded with a spray of pink blossom and green leafage, the underside modeled with group of a mastiff and two pups, on a splashed green and rose base; silver rim mounts. *Length* 2⅛ *inches*

130– 449. PAIR GOLD, IVORY AND ENAMEL OPERA GLASSES *French or Swiss, XIX Century*
Lady's small opera glasses of gold *plaqué* with carved ivory and enriched with kingfisher blue and ruby enamel, in a rich rococo design. *Width* 3¾ *inches*

55 450. SILVER SNUFF BOX WITH GREEK JADE INTAGLIO MEDALLION *Rawlins and Sumner, London,* 1845
Serpentine oblong box with gilded interior, the cover inset with a superb oval intaglio in sea green jade depicting horsemen hunting the wild ox, attributed to Bactria, IV century B.C. Inscription underfoot. *Length* 3¼ *inches*

30– 451. GILDED SILVER AND PAINTED ENAMEL WATCH *Bordier, Geneva, circa* 1780
Hinged case painted inside and out with figure subjects after Boucher. Back of movement inscribed *Bordier à Genève. Diameter* 2¼ *inches*

60– 452. LOUIS XVI CHASED GOLD SNUFF BOX, INSET WITH MINIATURES *French, XIX Century*
Round box in gold with finely chased borders of leaf sprays enriched with series of half-pearls; cover, underfoot, and four side panels beautifully painted with groups depicting Leda and the Swan, the Toilette of Venus with cupids, and four groups of naked amors, all in woodland scenery. *Diameter* 2¾ *inches*

50 453. MEISSEN PORCELAIN ARMORIAL SNUFF BOX *XVIII Century*
Deep oval box charmingly painted *en camaïeu* in green with panels depicting groups of lovers in landscape, framed in gilded leaf scrollings, the cover additionally with crown twin escutcheons of a Prince of the Holy Roman Empire; gilded rim mounts. *Length* 2¾ *inches*

175– 454. GOLD PATCH BOX INSET WITH LIMOGES ENAMEL MINIATURES
Small octagonal box; the top, sides, and underfoot all inset with tiny Limoges grisaille enamel plaques depicting mythological figures and amors in white enriched with gilding before a black ground, the interior of the lid with view of a Turkish city. *Length* 2⅜ *inches*

455. **Dresden White and Gold Enamel Silver-Mounted Snuff Box** *XVIII Century*

60- In the form of a miniature traveling coffer in white enamel, incrusted with tangles of rococo gilded floral ornament enclosing figures of sporting dogs, birds, and trophies; French silver rim mounts. *Length* 2¾ *inches*

456. **Gold-Mounted Striped Agate Ceremonial Spoon** *Augsburg (?), XVIII Century*

40- In the Renaissance taste, the bowl and straight stem of striped gray agate with chiseled gold rim and mounts enriched with enamel and set with small pearls. *Length* 5½ *inches*

457. **Chantilly Porcelain Silver-Mounted Snuff Box** *XVIII Century*

Cartouche-shaped box of white porcelain, painted in characteristic colors of blue, coral red, green, and yellow with *chinoiseries* and arrangements of flowers; molded silver rim mounts. *Length* 3⅛ *inches* 37.50

458. **Gold and Blue Enamel Hair Locket** *American, dated* 1795

40- Oval locket with glazed front containing plaited human hair, and the initials L H in seed pearls in a ground of blue translucent enamel, also set with a series of pearls. Rim inscribed *Eliza Maria Hall, 1 July, 1795.* *Height* 3¼ *inches*

459. **Régence Gold-Mounted Carved Ivory Snuff Box** *Flemish or North German, circa* 1700

20- Cartouche-shaped box carved on lid and underfoot with a species of shell formed by ribs radiating from a sun mask and enclosing figures of boors walking; gold hinges. *Length* 3¼ *inches*

460. **Filigree Gold Necklace** *Italian, XIX Century*

85- Long filigree chain in an interwoven floral design, on which is suspended a basket of flowers set with tiny pearls. *Length* 29 *inches*

461. **Meissen Porcelain Gold-Mounted Snuff Box** *XVIII Century*

70- Painted with radial whorls of colorful blossoms bordered with scale imbrications in mauve; chased gold rim mounts. *Length* 2¾ *inches*

462. **Dresden Enamel Gold-Mounted Snuff Box** *XVIII Century*

125- Oblong box in white enamel, modeled in relief with a rosetted trellis design; the interior of lid beautifully painted with figure of a Columbine in sky blue dress, reading music; gold rim mounts. *Length* 3¼ *inches*

70- 463. **Louis XVI Gold and Painted Enamel Watch** *Le Roy, Paris, circa* 1775

Enameled gold case, finely painted inside and out with figures unloading ships onto a quay; the borders chiseled with conventional ornament. Back of movement inscribed *Le Roy à Paris.* *Diameter* 1⅞ *inches*

464. LOUIS XV GOLD NÉCESSAIRE WITH ENAMEL MINIATURE OF ELIZABETH II OF RUSSIA *French, XVIII Century*
350- Lady's pocket case of slightly flaring rectangular form, the exterior chiseled in an allover floral lattice design and enriched with an oval painted enamel miniature of Empress Elizabeth II, whose crowned initials, set in rose diamonds against a background of human hair, appear on the reverse. Also bears the legend, set in rose diamonds, *Souvenir d'amitié.* *Height 4 inches*

465. GEORGE III GOLD AND ENAMEL WATCH *George Prior, London, circa* 1810
80- Exquisitely made small watch having an inner and outer case with painted enamel miniatures showing a lake scene with sailing vessel by a castle; the delicately chiseled borders enriched with colored enamels. The back plate of the finely pierced and engraved movement, also the dial, inscribed *George Prior, London.* *Diameter 1⅞ inches*

466. LOUIS XVI GOLD AND PAINTED ENAMEL WATCH *Ferdinand Berthoud, Paris, circa* 1770
100- Chiseled gold case embellished on the back with a painted enamel miniature of Venus disarming Cupid; the border set with half seed pearls. Movement and dial inscribed *Berthoud à Paris.* *Diameter 1¾ inches*

467. LOUIS XVI GOLD AND ENAMEL MINIATURE SET WITH PEARLS *French, XVIII Century*
130- Gold *ajouré* square frame bordered with pearls in a guilloche design, finely chiseled with sprigs of leafage and centring an oval enamel miniature of a boy in salmon pink coat, white waistcoat and breeches, standing by a basket of flowers. In shagreen case. *Height 2½ inches*

468. LOUIS XVI GOLD AND ENAMEL WATCH *Gilbert, Paris, circa* 1770
30- Lady's small gold watch, the back of the case enriched with blue enamel simulating snakeskin, in chiseled borders. *Diameter 1½ inches*

469. MENNECY PORCELAIN SILVER-MOUNTED SNUFF BOX *XVIII Century*
40- Molded in the form of an oval white basket edged in yellow and red, the exterior cover molded with a colored nosegay of flowers; silver rim mounts. *Length 2⅝ inches*

469A. BAROQUE PEARL, ENAMEL AND OPALINE GLASS JEWEL, BY R. LALIQUE
90- Large oval baroque pearl enclosed within a loop of vines in white enamel, hung with a cluster of wistaria blossoms in mother of pearl, two leaves in translucent opalescent enamel hung from articulated branches.

Médaille d'Honneur, Paris Exposition, 1900

15 470. LOUIS XVI SILVER-MOUNTED IVORY NÉCESSAIRE *French, XVIII Century*
Exterior *plaqué* with ivory, in gilded silver borders; embellished with a grisaille miniature of an amatory subject. Imperfect. *Height 3¼ inches*

471. DRESDEN ENAMEL SILVER-MOUNTED SNUFF BOX *XVIII-XIX Century*
Bulbous oval box, the interior and exterior painted with Mediterranean harbor
75– scenes with figures; silver rim mounts. *Length 2½ inches*

472. MEISSEN PORCELAIN AND ENAMEL SILVER-MOUNTED SNUFF BOX
XVIII Century
60– Exterior painted in pastel colors with groups of flying cherubs, within borders of lightly molded rococo leaf scrolls; the interior of the lid with an amoristic scene in a seaside landscape; gilded silver rim mounts. *Length 3½ inches*

473. LOUIS XV DAMASCENED AND SILVER-MOUNTED MOTHER OF PEARL PATCH BOX
French, XVIII Century
25 Oblong box with fitted interior and silver rims, silver-damascened with rococo scrollings and flowers, the cover with two young lovers playing with a floral garland in a rococo cartouche. One side imperfect. *Length 2⅝ inches*

474. ROYAL BERLIN PORCELAIN SILVER-MOUNTED SNUFF BOX *XVIII Century*
Cartouche-shaped box in white porcelain with mauve flutings, the underfoot and
50– exterior and interior of lid painted with *chinoiseries;* silver rim mounts.
Length 2¾ inches

475. TWO LOUIS XV GOLD-MOUNTED JASPER FRUIT KNIVES, IN SHAGREEN CASE
French, XVIII Century
40– One has gold tapered blade and speckled dark jasper handle with chiseled gold ferules; the other has tapered steel blade, stamped *Defaye,* and with identical handle. *Length 8½ inches*

476. LOUIS XVI GOLD-MOUNTED SCARLET LACQUER AND MOSAIC SNUFF BOX
Southern French, XVIII Century
30– Circular box in brilliant scarlet lacquer rimmed in gold, the cover inset with a fine mosaic medallion depicting an urn. Repaired. *Diameter 2¾ inches*

477. LOUIS XV CHASED SILVER AND ENAMEL SNUFF BOX
Jacques Rottiers, Paris, circa 1735
85 Cartouche-shaped box, the sides chased with panels of flowers, the underfoot inset with a plaquette of mother of pearl, the lid with a mother of pearl butterfly ornamented with brightly colored enamels. *Length 2¾ inches*

478. A PRINCELY CHILD'S GOLD AND ENAMEL KNIFE AND FORK, IN CASE
Spanish(?), XVI-XVII Century
155 The handles formed as figurines of a royal couple in blue and gold robes, holding sceptre and staff of office; the blade of the knife and the prongs of the fork are steel. In shagreen case. *Length 6¾ inches*

479. LOUIS XVI CHASED GOLD AND ENAMEL DOUBLE SNUFF BOX
French, Late XVIII Century

Oblong box with chamfered corners, hinged above and below to form a double container; paneled in lapis blue engine-turned enamel with vermiculate design, with decorative borders in blue, white, and black enamel, the upper cover containing an octagonal panel exquisitely chased in gold with an urn of flowers on a draped plinth. Maker's mark: G G and crown. *Length 3⅝ inches*
B

75

480. LOUIS XV BROWN JASPER SNUFF BOX WITH ENAMEL MINIATURE MOUNTED WITH RUBIES
French, XVIII Century

160-

Elongated octagonal box in beautifully figured brown jasper agate with floral appliqué set with tiny rubies and rose diamonds; the cover with oval enamel miniature attributed to Petitot, depicting a satyr and cupid arousing a sleeping nymph. *Length 3½ inches*

481. EMPIRE CHASED GOLD SNUFF BOX WITH ENAMEL MINIATURE
French, circa 1810

190-

Flat oblong box with panels of sapphire blue engine-turned enamel diapered with a diamond pattern, with gold and enamel shell ornaments at the corners; the cover with a beautiful enamel miniature depicting Psyche inspecting the sleeping Cupid, between festooned pedestals chased in gold. *Length 3⅝ inches*

482. GILDED SILVER AND ENAMEL MUSICAL BOX WITH SINGING BIRD, AND MINIATURE OF THE SULTAN
Swiss for the Turkish Market, circa 1850

90-

Oblong box in silver, the sides engraved with borders of Levantine ornament, the top chased at the four corners with floral sprays reserved in a ground of lapis enamel, centring an oval enamel miniature of a Sultan of Turkey. When wound, the hinged lid rises to disclose a whistling bird. *Length 3⅞ inches*

483. RÉGENCE ENAMEL, GOLD AND CRYSTAL WATCH
French(?), circa 1715

40-

Tiny drum-shaped watch, the crystal back exposing the fine pierced movement; gold borders enriched with inlay of colored enamels. Dial with single hand simulating a sun dial. *Diameter 1⅛ inches*

484. MENNECY PORCELAIN SILVER-MOUNTED SNUFF BOX
XVIII Century

25-

Oblong box of white porcelain molded in a basketry pattern and painted with pastel sprigs of flowers; silver mounts. *Length 2⅝ inches*

65- 485. ENAMELED GOLD STELLATE WATCH
Pierre Lacroix, Geneva, circa 1840

Gentleman's thin watch in heavy gold case richly chased and enriched with blue enamel, half-pearls and other stones. *Diameter 2 inches*

486. DRESDEN PAINTED ENAMEL SNUFF BOX *XVIII Century*
65— Oblong box in white enamel molded with vermiculate scrollings, enclosing cartouches delicately painted in colors with vignettes of peasants in landscape, the interior of the lid with half-length figure of a lady in the manner of Liotard; pinchbeck mounts. *Length* 3¼ *inches*

487. GOLD, FAVRILE GLASS AND ENAMEL PECTORAL ORNAMENT
L. C. Tiffany, New York
165— Of imaginative design, inspired by an early Scythian gold ornament. Composed of a central disc to which are attached two lappets by four rosettes; and mosaic of blue and green favrile glass and enamel, set with stones, and festooned with small pearls. *Length* 11 *inches*

488. MEISSEN PORCELAIN SILVER-MOUNTED SNUFF BOX *XVIII Century*
100— Oblong box in fine white porcelain, painted with sprigs of flowers, the interior of the lid with a pastoral group with Cupid, beside a winding stream; engraved gilded silver rim mounts. *Length* 3¼ *inches*

489. LOUIS XVI CHASED GOLD AND ENAMEL PATCH BOX *French, Early XIX Century*
160— Rounded oblong box ornamented with panels of engine-turned brown enamel bordered with white enamel pearl motives and green foliage. *Length* 3¾ *inches*

490. DIRECTOIRE GOLD AND ENAMEL LYRE-SHAPED WATCH
French or Swiss, circa 1800
115 Lady's small watch in the form of a lyre, enriched with translucent ruby and blue enamel and set with seed pearls and brilliants. *Height* 2 *inches*

491. JEWELED GOLD AND ENAMEL WATCH *Breguet, Paris, circa* 1820
50— Lady's small watch, the case embellished with a blue translucent enamel back depicting a bird; border set with half seed pearls. *Diameter* 1¼ *inches*

492. LOUIS XVI GOLD AND ENAMEL MINIATURE *French, XVIII Century*
35 Gold oval locket with white and black enamel decorative border, depicting two figures by a flaming altar, with an amor holding a banderole inscribed *Sacré a l'amour et l'amitié.* *Oval: Height* 2½ *inches*

493. LOUIS XVIII SMALL GOLD WATCH WITH ENAMEL MINIATURE
Charles Oudin, Paris, circa 1820
50— Lady's tiny watch, the gold case chiseled with rococo ornament and with painted enamel miniature on the back, showing two amors supporting a miniature of a young woman, in the style of Boucher. *Diameter* 1 *inch*

35 494. GOLD AND PAINTED ENAMEL WATCH *French(?), circa* 1770
Lady's watch, the outer case plain, with beaded borders. Concealed in the back of the case is a painted enamel miniature of an erotic subject. No maker given.
Diameter 1⅜ *inches*

495. LOUIS XV GOLD WATCH WITH ENAMEL MINIATURE
Charpentier, Paris, circa 1760
100- Lady's exquisite small gold watch, the case chiseled with rocaille ornament and embellished on the back with a painted enamel miniature of a peasant girl in white cap, with a bird cage. Movement inscribed *Charpentier à Paris.* One hand missing. *Diameter* 1¼ *inches*

496. GOLD-MOUNTED CRYSTALLINE AGATE FLACON *Boucheron, Paris*
15 Miniature octagonal vase with chiseled gold rim, entwined snake handles, and spreading foot; the latter enriched with enamel. *Height* 2¼ *inches*

497. LOUIS XVI CHISELED GOLD WATCH *Rilliet, Strasbourg, circa* 1770
Tiny watch with hinged double case in gold of two colors, with chiseled borders. Dial and back of movement inscribed with maker's name. *Diameter* 1½ *inches* 35

498. LOUIS XV GOLD AND PAINTED ENAMEL WATCH *Marillier, Paris, circa* 1760
Back of gold case enriched with a painted enamel miniature, after Teniers, showing figures at a gaming table in a tavern; the borders chiseled with rocaille ornament. *Diameter* 1¾ *inches* 40-

499. BATTERSEA ENAMEL ETUI *English, XVIII Century*
Delicately painted with landscape vignettes in a white ground; chiseled pinchbeck mounts. *Height* 3¾ *inches*
30-

500. GEORGE III GOLD AND PAINTED ENAMEL WATCH
Edward Prior, London, circa 1815
115 The inner case and the outer case of 18-carat gold, enriched with translucent ruby and pink enamel painted with clusters of flowers, etc.; the chiseled gold borders enriched with turquoise blue, pale green, and white enamel in a decorative design. Richly pierced and engraved movement, also the dial, inscribed *Edward Prior, London.* Original trade label of the maker is in back of the watch. *Diameter* 2¼ *inches*

501. CHINESE CARVED AGATE FLACON WITH JEWELED GOLD MOUNTS
70- Pear-shaped, with carved surface; the gold top and hinged cap set with a star sapphire and cabochon rubies. *Height* 2¾ *inches*

502. CHINESE CARVED WHITE JADE FLACON WITH GOLD MOUNTS
Spirally ribbed small bottle with chiseled gold hinged cover and foot. *Height* 1⅝ *inches* 15

503. GOLD AND ENAMEL NEEDLE CASE *French,* 1810-30
75 In two parts, plaqué with panels of engine-turned slate blue enamel bordered with rows of half seed pearls. *Length* 3¾ *inches*

504. Louis XVI Gold and Enamel Patch Box *Andre Charles Moret, Paris,* 1779
Round box in engine-turned rose enamel, decorated in black with trees in sparse
170- foliage, the rims *piqué* with white enamel pearl motives; cover and underfoot
centred with rosettes. *Diameter* 2⅜ *inches*

505. Gold Hair Ornament with Cameo Glass Inset *L. C. Tiffany, New York*
In the style of the early Scythian gold ornaments and with an *ajouré* medallion
45- of figures *en camaïeu,* composed of three bearded satyrs pursuing a girl.
Length 8½ *inches*

506. Dresden Enamel Silver-Mounted Snuff Box *XVIII Century*
Cartouche-shaped box painted in colors on a white ground with scenes from the
75- story of Joseph, with an arrangement of fruit underfoot; silver rim mounts.
Length 3 *inches*

507. Empire Chased Gold Snuff Box, with a Ship in Rose Diamonds
French, circa 1820
300- Oblong box with borders chased with scrolling leafage, the cover with a panel set with the three-masted ship 'Ville de Paris' jeweled in rose diamonds, sailing over the waves. *Length* 3 *inches*

508. Louis XVI Chiseled Gold and Enamel Watch
Charles Le Roy, Paris, circa 1770
30- Back of case embellished with star-stippled plaque of translucent rose enamel.
Diameter 1⅜ *inches*

509. Louis XV Gold Snuff Box Plaqué with Ivory and Mother of Pearl
French, XVIII Century
45- Oblong box, the lid, base, and sides composed of magnificent panels of mother of pearl and ivory, exquisitely carved and *plaqué* in *bas relief* with scenes from travelers' tales in foreign lands, the groups upon the sides probably depicting the Four Continents (one imperfect). Finely chased gold borders; lined in gold.
Length 3¼ *inches*

510. Meissen Porcelain Gold-Mounted Snuff Box
Painted with Urban Scenes *XVIII Century*
550- Beautifully decorated on the cover, four sides, and base with panels of Meissen porcelain exquisitely painted with views of *châteaux,* villages, fortified towns, and a glimpse of the Louvre, within chased gold borders; lined with gold.
Length 3⅛ *inches*

511. Meissen Porcelain and Enamel Silver-Mounted Double Snuff Box
50- *XVIII Century*
Oblong box with two compartments and hinged lids above and below, molded with a white *treillage* enclosing blue forget-me-nots, the interior of the lids painted *en camaïeu* in claret with Watteauesque amoristic groups.
Length 3¼ *inches*

512. LOUIS PHILIPPE GOLD AND ENAMEL WATCH *French, XIX Century*
Lady's thin gold watch, the richly chased case enriched with black enamel.
Diameter 1¼ *inches*

20.

513. DRESDEN WHITE AND GOLD ENAMEL SILVER-MOUNTED SNUFF BOX *XVIII Century*
Oblong box decorated in gilding on a white ground with bands of wavy ribbon motive intertwined with floral vines; silver mounts. *Length* 3⅛ *inches*

65

514. LOUIS XVI BURLWOOD AND TORTOISE-SHELL BOX INSET WITH MINIATURE *French, XVIII Century*
Round box in rootwood with rims and lining of red tortoise shell, the cover inset with a miniature depicting a young girl with a pet monkey. *Diameter* 3¼ *inches*

20.-

515. LOUIS XV MOTHER OF PEARL AND ORMOLU NÉCESSAIRE, WITH SILVER FITTINGS *French, XVIII Century*
Of rectangular baluster form, superbly fitted in silver, the exterior *plaqué* with mother of pearl; appropriately engraved. *Height* 4¾ *inches*

40-

516. COLLECTION OF SIX ANTIQUE CAMEO MINIATURES
Including portraits of historical celebrities, allegorical figures, and antique subjects. Some signed with initials and all framed in ormolu. [Lot.]
Heights 2½ *to* 3½ *inches*

250-

517. MENNECY PORCELAIN SNUFF BOX IN THE FORM OF A SHOE *XVIII Century*
A shoe of white porcelain molded in light relief with stems of colored blossoms, the gilded rim mount enameled and inscribed *Mon Petit Soulier est à Vous · Joli Petit Noël y Songez-vous.* Hinged cover of shell-carved crystal.
Length 3½ *inches*

140-

518. LOUIS XV CHASED GOLD WATCH *Marchinville Frères, Paris, circa* 1750
Outer case finely chased in the manner of Huet, with peasant figures outside a cottage. Movement inscribed *Les Frères Marchinville.* *Diameter* 2 *inches*

35

519. GOLD AND ENAMEL HAIR LOCKET *American, Late XVIII Century*
Oval locket containing human hair and showing an urn under a willow worked in large and small pearls and gold. *Height* 3 *inches*

40-

520. CHASED GOLD AND AGATE FLACON SET WITH JEWELS *Tiffany & Co., New York*
Coniform object in the Louis XV taste, the body of smoke gray agate, the top and hinged lid of gold chased with bees, lattice, and floral ornament and inset with a large amethyst and small emeralds and rubies. *Height* 3¾ *inches*

275

521. IMPERIAL RUSSIAN BLOODSTONE JASPER PARASOL HANDLE
WITH JEWELED AND ENAMELED GOLD MOUNT *Carl Fabergé, St. Petersburg*
Shepherd's crook of blood-red-marked green-blue jasper, the ferrule of chiseled gold enriched with a series of palmettes in a ground of translucent ruby enamel, set with small half seed pearls and rose diamonds. *Length* 4¼ *inches*

80–

522. IMPERIAL RUSSIAN GOLD AND ENAMEL PARASOL HANDLE SET WITH DIAMONDS
Carl Fabergé, St. Petersburg
Exquisitely made object in the Louis XVI style, pierced with oblong panels of floral lattice ornament composed of tiny diamonds; the chiseled gold borders of two colors, enriched with green and ruby enamel and set with tiny rubies. The flaring top with a single round cut diamond and rose diamonds in a ground of translucent pink enamel. *Height* 3¼ *inches*

300–

523. PAIR CHINESE LADY'S GOLD FINGERNAIL GUARDS SET WITH
SEMI-PRECIOUS STONES *XVIII Century*
Of tusk form, *repoussé* with floral borders, the upper surface set with a series of irregular stones in quartz, jade, carnelians, etc. *Length* 3¾ *inches*

30–

524. PAIR IMPERIAL RUSSIAN GOLD AND ENAMEL OPERA GLASSES
SET WITH DIAMONDS *Carl Fabergé, St. Petersburg*
Lady's superbly made opera glasses enriched with panels of translucent rose-pink enamel with borders of white enamel, festooned with flowers and pendent tassels in gold. Set with one large diamond and smaller rose diamonds.
Width 4¼ *inches*

450–

525. CARVED AGATE SATYR FIGURINE WITH JEWELED GOLD MOUNTS
French, XVIII-XIX Century
Terminal figure of a bearded satyr wearing a gold and red enamel fillet of grapevine around his head, the column also enriched with Bacchic emblems and vine swags in gold and enamel, set with rose diamonds. Based inscribed *Gage d'amour éternel.* *Height* 5¼ *inches*

250–

526. LOUIS XVI ROOTWOOD SNUFF BOX, CARVED WITH PHRENOLOGICAL CHARTS
French, XVIII Century
Round box in rootwood, the cover carved with three crania marked out into areas on the system of Dr Gall, a chart of whose categories appears underfoot.
Diameter 3⅛ *inches*

15–

527. LOUIS XIV CARVED BOXWOOD MIRROR CASE *French, Late XVII Century*
Shallow oval box, the lid carved with a Victory seated on a *fleurdelisé* globe; interior with mirror surrounded by a frame delicately carved with baroque strapwork festooned with roses and hung with a mask. *Length* 3⅞ *inches*

12½

528. LOUIS XVI IVORY SNUFF BOX INSET WITH MINIATURE *French, XVIII Century*
Plain oblong box with pinchbeck rim mounts, the interior of the cover inset with a fine miniature portrait of a lady in rose with her lap dog, seated at a dressing
25 table; signed Drouais. *Length 2¾ inches*

529. FIVE FILIGREE SILVER CHÂTELAINE AND DRESS ORNAMENTS INSET WITH BRILLIANTS *XVII-XVIII Century*
One piece embellished with four tiny painted enamel miniatures, probably
135 French; another with a pendent miniature of a nobleman; and three other pieces. [Lot.]

530. LOUIS XVI GOLD-INLAID LACQUER SNUFF BOX WITH CAMEO MEDALLION
French or North German, XVIII Century
Round box simulating red-brown porphyry inlaid in gold with leaf festoons sur-
15 rounding an oval white cameo portrait of a general. *Diameter 3 inches*

531. EMPIRE GOLD AND ENAMEL WATCH SET WITH BRILLIANTS
Vauchez, Paris, circa 1810
22 50 Lady's small watch with translucent ruby enamel back bordered with brilliants. *Diameter 1¼ inches*

532. ROCK CRYSTAL SPOON WITH CARVED BOXWOOD HANDLE
Flemish, XVII-XVIII Century
The handle carved as a symbolic nude female figure, behind whom is the seated
27 50 figure of a burgher smoking, surmounting a sphere held by a human hand carved with a legend. The bowl of rock crystal. *Length 6 inches*

533. GOLD-MOUNTED FAVRILE GLASS FLACON *L. C. Tiffany, New York*
Imitating iridescent antique glass, the neck and hinged cap of gold inset with a
30 single topaz, four small diamonds, and four small cabochon emeralds. *Length 5 inches*

534. BERLIN PORCELAIN GOLD-MOUNTED SNUFF BOX *XVIII Century*
Large oblong box in mauve porcelain hatched with a trellis motive, the cover, sides, and base each with a cartouche-shaped reserve painted with flowers and
75 fruit, the inside of the cover also with a *nature morte;* rococo chased gold rims in the Louis XV taste. *Length 3¾ inches*

535. MEISSEN PORCELAIN GOLD-MOUNTED SNUFF BOX *XVIII Century*
Oblong box of white porcelain, with delicate pastel paintings of *bergers* and *ber-*
100 *gères* in rural vignettes, within borders of rococo scrollings lightly molded and tinted rose; interior of lid with an oval medallion of a Bacchante garlanded with gilded flowers. Gold rim mounts finely chased with foliations. *Length 3⅛ inches*

536. MEISSEN PORCELAIN GOLD-MOUNTED SNUFF BOX *XVIII Century*
Oblong box delicately painted in pastel colors with amoristic pastoral scenes in the manner of Watteau, the interior of cover with a lady in ball costume holding a domino; engraved gold rim mounts. *Length* 2¾ *inches*

80—

537. MEISSEN PORCELAIN DOUBLE SNUFF BOX *XVIII Century*
Oval box with compartments at top and bottom with hinged lids; in white porcelain painted with bouquets of flowers within frameworks of green rococo scrolls lightly molded in relief; pinchbeck mounts. *Length* 3¼ *inches*

55—

538. THREE BIBELOTS
A Chinese carved amber snuff bottle; another in amethyst quartz; gilded silver and enamel *bonbonnière*. [Lot.]

22 50

538A. FOUR BIBELOTS
Enamel and silver perfume flacon, Saxe porcelain flacon, two gilded copper and Viennese enamel Turkish coupes. [Lot.]

35—

539. POLYCHROMED WAX BAS RELIEF PORTRAIT OF MRS SIDDONS
John Flaxman, R.A., British: 1755-1826
Bust portrait to right in Roman armor with helmet, in the character of Julia. Framed. *Height* 4½ *inches*
Collection of J. Pattison Gibson, Battle Hall, Hexham, Northumberland

22 50

540. BLACK LACQUER SNUFF BOX, WITH MINIATURE OF BENJAMIN FRANKLIN
German, circa 1800
Shallow round box in black lacquer, the lid painted with bust-length portrait, probably of Franklin, in brown coat. *Diameter* 3⅝ *inches*

20

541. LOUIS XVI CHASED STEEL AND BRONZE SNUFF BOX *French, XVIII Century*
Oblong box with chamfered corners, chased with a floral garland and eagle, surrounding an octagonal plaquette with a basket of flowers. *Length* 2⅞ *inches*

5—

542. TURKISH GILDED SILVER AND ENAMEL SNUFF BOX INSET WITH STRIPED AGATE
Oval box checkered in blue and green enamels, the cover with a blue, white, and rose lambrequin border surrounding an oval of striped carnelian agate with gilded Turkish characters cut in intaglio. *Length* 3⅜ *inches*

10—

543. BRONZE DORÉ SATYR FIGURINE *French, XVIII Century*
Terminal figure of a bearded satyr, said to have been looted from the Palace of Versailles at the time of the Revolution. *Height* 3¾ *inches*

32 50

544. EMPIRE TORTOISE-SHELL SNUFF BOX INSET WITH CAMEO *French, circa* 1810
Oblong box of dark shell with *bronze doré* eagle appliqué, the cover with oval shell cameo medallion with head of Apollo. Cameo repaired. *Length* 3¼ *inches*

12 15

545. LOUIS XVI CARVED AND INLAID IVORY PATCH BOX *French, XVIII Century*
Round box, the sides and cover reticulated with a fine trelliswork, the cover centring a garlanded oval medallion with figures of a boy and girl in a landscape, after J. B. Huet. *Diameter 2¼ inches*
12

546. TWO SILVER-MOUNTED DECORATIVE SNUFF BOXES *French, XVIII Century*
Louis XV cartouche-shaped box in mother of pearl *piqué* with gold, with silver rims; and an oval ivory box carved in *bas relief* with a seventeenth century love scene, and rimmed in silver. *Lengths 2¾ and 4 inches*
45

547. CHINESE CARVED CAMEO GLASS FLACON, MOUNTED IN GOLD
Blue and white snuff bottle with gold neck band and hinged cap inset with a single rose cut amethyst. *Height 3¼ inches*
12

548. CHINESE BLACK LACQUER AND MOTHER OF PEARL ROUGE BOX *XVIII Century*
Round box in brilliant black lacquer, beautifully inlaid in mother of pearl with a woman and attendant holding a standard, beside a *guéridon* with a vase of flowers, the sides inlaid with ideographic inscriptions. *Diameter 2½ inches*
20

Collection of Yamanaka & Co., Inc., New York, 1917

549. LOUIS XVI IVORY AND TORTOISE-SHELL PATCH BOX WITH SILHOUETTE *French, XVIII Century*
Round box banded in ivory, rimmed and lined in tortoise shell, the cover with a beaded gold border enclosing an ivory medallion painted with a garlanded wreath enclosing a tiny silhouette bust. *Diameter 2⅜ inches*
40

550. THREE DECORATIVE PATCH BOXES *XVIII-XIX Century*
One in dark tortoise shell inset with white cameo bust portrait of a soldier; the second in red lacquer with cameo head of a warrior inscribed *Roma;* the third in ivory lined with tortoise shell, inset with medal of Frederick William III, King of Prussia, by Denon. [Lot.] *Diameters 1¾ to 2½ inches*
15

EUROPEAN AND EARLY AMERICAN PORTRAIT MINIATURES

551. BRITISH INFANTRY OFFICER *Adam Buck, Irish: 1759-1833*
Waist-length portrait to half left of a handsome young man with dark curling hair wearing scarlet coat with black revers, black stock and silver epaulettes. Signed and dated 1802. Gold locket frame. *Oval: Height 2⅝ inches*
50

552. PORTRAIT OF A YOUNG MAN *Henry Benbridge, American: 1744-1812*
Head and shoulders of a young man to half left looking to the observer, wearing powdered tiewig and black coat, embroidered scarlet vest and white lace jabot. Chased gilded silver frame. *Oval: Height 1⅛ inches*
17

553. TWO SISTERS: PAIR MINIATURES *Luther Terry, American:* 1813-1869
40- Bust portrait slightly to the right, wearing white muslin dresses. Both signed with monogram. In leather cases. *Ovals: Height 2½ inches*

554. MISS HENRIETTA SPRIGG *Robert Field, American: c.*1770-1819
150- Bust portrait to half right, wearing white muslin dress with ruffled yoke, her brown curls dressed high and falling in ringlets over her shoulders; in the background, a column and cloudy blue sky largely masked by a red drapery. Signed with initials R F. In gold locket frame containing braided hair. In leather case. *Oval: Height 3½ inches*

Henrietta Sprigg (?1775-1791) was the fourth daughter of Richard and Margaret Caile Sprigg of Strawberry Hill, Annapolis, Md.; the miniature was purchased from the great-grandniece of the sitter, and has been claimed as the most beautiful of all the artist's works, with the single exception of the portrait of Mary Lloyd Key.

Recorded and illustrated in photogravure in Harry Piers, *Robert Field,* 1927, pp. 146-7, and ill. p. 82

555. PRESIDENT WILLIAM HENRY HARRISON *William Dunlap, American:* 1766-1839
60- Waist-length portrait glancing to the left, wearing black coat and waistcoat and broad black satin neckband. *Height 2⅜ inches*

Note: William Henry Harrison (1773-1841), ninth President of the U. S.; hero of Tippecanoe and Major-General in the War of 1812; born at Berkeley, Va.; married in 1795 Anna Symmes; grandfather of Benjamin Harrison, 23rd President of the United States.

556. CAPTAIN BERTODY *Charles Fraser, American:* 1782-1860
90- Bust portrait slightly to the left and looking to the observer, of a dark-haired man in black coat and white collar and neckcloth. Ornamental gilded bronze frame. *Oval: Height 3¾ inches*

Captain Bertody (fl. 1789-1827) of Wrentham, Mass.; after marriage he lived in Canton, Mass., and made a voyage to Calcutta. His mother was a Persian princess.

Collection of Mrs Howard M. Bertody

557. COL. ADAM L. BINGAMAN *Benjamin Trott, American: c.*1770-1841
300- Waist-length portrait to half left of a young man with sideburns, wearing black and white stock. Chased pinchbeck frame. *Oval: Height 3½ inches*

Adam Lewis Bingaman (1793-1866), born at the Hurricane Plantation near Natchez, Miss., graduate of Harvard 1812; married Julia Murray of Boston the same year; a lover of horses and a noted Indian and classical linguist, and poet; owned one of the finest racing stables in the south; State Senator of Mississippi, and a celebrated orator; died in New Orleans 1866. The miniature was painted about 1810.

Collection of David L. McKittrick, Natchez, Miss., 1917

558. ROBERT JENKINS *Charles Willson Peale(?), American:* 1741-1827
70- Waist-length figure looking to the observer, wearing powdered wig, chocolate brown coat and double-breasted white vest; seated in a rose velvet chair before a blue sky background. *Oval: Height 3¼ inches*

This portrait was formerly attributed (certainly erroneously) to Robert Field.

559. PORTRAIT OF A YOUNG MAN *Nathaniel Rogers, American:* 1788-1845
Bust portrait slightly to the left wearing black coat, white vest, and white neck-
25- cloth. In gold locket frame. *Height* 2⅝ *inches*

560. MADAME DE CLASLIN *Louis François Aubry, French:* 1767-1851
Waist-length portrait to half right of a young woman in black taffeta *décolletage* edged with white muslin, with black sash, standing at a table before a greenish
30- blue drapery, with her hand on a garland of flowers. Signed. Ornamental *bronze doré* frame. *Circular: Diameter* 2⅜ *inches*

561. QUEEN MARIE ANTOINETTE *Antoine Vestier, French:* 1740-1824
Waist-length portrait, her head turned to half left, wearing tight-waisted blue dress ruffled in white, and an *échelle* with pink bowknots, her high coiffure
150- dressed with feathers. Signed and dated 1780. In gold-edged silver locket frame, jeweled with diamond chips and engraved with the royal monogram. *Oval: Height* 2 *inches*

562. PORTRAIT OF A YOUNG WOMAN *Nicolas Maes(?), Dutch:* 1632-1693
Bust-length portrait to half right, and facing the observer, of a young woman in
25 lace-edged saffron *décolletage* and sapphire wrap, her dark brown hair dressed in ringlets. In leather case. *Oval: Height* 1⅝ *inches*

563. PORTRAIT OF A BRITISH OFFICER *British School, XVIII Century*
Bust-length portrait to half right, of a middle-aged man with short powdered hair, wearing scarlet uniform with blue facings and epaulettes. Gold locket
40- frame inset with lock of hair. *Oval: Height* 2¼ *inches*

564. MR SCHLEY *Thomas Gimbrede, American:* 1781-1832
Bust portrait to half left wearing black coat and white vest and stock. Signed.
30- Engraved gilded bronze frame. *Oval: Height* 2¾ *inches*

565. PENELOPE ASPINWALL *John Singleton Copley, R.A., American:* 1737-1815
Bust portrait to half left, wearing décolleté white bodice, trimmed with pink ribbons, and high coiffure dressed with pearls. Gold and mother of pearl frame.
125- *Oval: Height* 1⅝ *inches*

Penelope Aspinwall, wife of John Aspinwall (b.1736) of Canton, Mass., the son of Joseph Aspinwall 3rd; he was a farmer and marched to Boston with the Minutemen at the time of the Lexington alarm on April 19, 1775; he served in the Revolutionary War. Penelope Aspinwall was still living in November, 1814.

From the family of the late William H. Aspinwall, New York, a descendant of the sitter

70 566. PORTRAIT, SAID TO BE OF THE ARTIST AS A YOUNG MAN
*John Ramage, American: c.*1763-1802
Bust portrait to half right wearing dark blue coat, buff vest and white neckcloth. Gold locket frame with monogram J R of the artist. *Oval: Height* 2⅛ *inches*

567. WILLIAM SHEARER MILLER *John Singleton Copley, R.A., American:* 1737-1815
Portrayed at bust length to half right, facing the observer, with dark hair and wearing turquoise blue coat and white lace neckcloth with ruffled jabot. Gold locket frame rimmed with garnets. *Oval: Height 1¼ inches*

80-

> Frank W. Bayley, the authority on Copley, wrote as follows: (*vide infra*) "William Shearer Miller was born in Londonderry, N.H., about 1723. He became a successful merchant of Salem, Mass., and later of Boston, but being a staunch Loyalist he removed with his family to Jamaica, W.I., in 1776 at the outbreak of hostilities in this country. This is a miniature portrait, and was executed for Miller as a wedding present to his daughter Abigail, who was married in 1770. Paul Revere's bill for furnishing the gold locket, which contains this portrait, is believed to be still in existence, and in the possession of one of the Millers descendants in Jamaica. It is owned by Frederick J. White of Manchester, Mass."

Collection of Mrs A. E. Cordiss, Medford, Mass.

Exhibition of Miniatures Painted in America, 1720-1850, Metropolitan Museum of Art, New York, 1927

Recorded in Frank W. Bayley, *The Life and Works of John Singleton Copley,* 1915, p. 177

Recorded and illustrated in Harry B. Wehle, *American Miniatures* 1730-1850, 1927, pl. IX (*as* attributed to Copley)

568. A REVOLUTIONARY OFFICER *John Ramage, American:* 1763-1802
Bust portrait to half left wearing dark blue uniform coat with red facings, white waistcoat and frilled jabot, and epaulettes. Gold locket frame.
Oval: Height 2¼ inches

350-

Exhibition of Miniatures Painted in America, 1720-1850, Metropolitan Museum of Art, New York, 1927

Recorded and illustrated in Harry B. Wehle, *American Miniatures* 1730-1850, 1927, pl. XIV

569. RALPH STEAD IZARD *Edward Greene Malbone, American:* 1777-1807
Bust portrait to half left, wearing brilliant lapis blue coat with high white collar and cravat. Signed. Gold locket frame with leather case. *Height 2¼ inches*

80-

570. PORTRAIT OF A YOUNG MAN *Robert Field, American: c.*1770-1819
Bust portrait, with head turned to half right, of a young man in black coat and white necktie with powdered tiewig. Signed with initials R.F. and dated 1799. Oval gold and blue enamel locket frame with a braid of hair.
Oval: Height 3⅛ inches

130-

571. A REVOLUTIONARY OFFICER *Walter Robertson, American: c.*1745-1802
At bust length, turned slightly to left and facing the observer, wearing lapis blue coat with scarlet collar, yellow vest, and white muslin neckcloth.
Oval: Height 2⅛ inches

35-

572. MISS LINTON *Samuel Shelley, British:* 1750-1808
Waist-length portrait looking to half left of a young girl with powdered curls, wearing white muslin dress with blue epaulettes and ropes of pearls.
Oval: Height 2⅜ inches

80-

573. LADY IN DIRECTOIRE COSTUME *N. Perin, French: fl.* 1790
Waist-length portrait, wearing white muslin décolleté robe with red sash and facing the observer, her brown ringlets falling over her shoulders. Signed.
30- *Circular: Diameter* 2½ *inches*

574. LADY IN A GRAY DRESS *Jean Baptiste Isabey, French:* 1767-1855
Bust-length portrait to half left of a young girl with dark hair dressed high, and white muslin gown with puffed sleeves and ruff. Signed and dated 1827.
115- *Oval: Height* 7 *inches*

575. PRISON SCENE *Louis François Aubry, French:* 1767-1851
Interior of a dungeon with an emaciated old man, nude and with a coral drapery flung over his knees, chained to the wall; beside him a young woman in blue and
35- green robes offers him her breast to suckle; a gaoler in brown appears at a door in the rear. *Circular: Diameter* 3¼ *inches*

576. EMPEROR NAPOLEON I *Jean Baptiste Augustin, French:* 1759-1832
Bust-length portrait to the observer, wearing dark green uniform coat over a
125- white waistcoat, with decorations and scarlet ribbon of the Légion d' Honneur. Signed. Decorative Empire *bronze doré* frame. *Oval: Height* 3¾ *inches*

577. COMTESSE DE TORRIGNY *Jean Baptiste Isabey, French:* 1767-1865
Depicting a girl in a tight-waisted rose dress with bouquets of roses on her
210- shoulder and in her hair. Signed and dated 1827. Ornamental Empire frame.
Oval: Height 5¼ *inches*

From Arnold Seligmann, Rey & Co., Inc., New York

578. LE CONSEILLER DU ROI MAUPEOU *François Hubert Drouais, French:* 1727-1775
Half-length figure to half right with head turned to half left, wearing periwig and black judicial robes, with white lawn bands, and red and brown cloak; hold-
50- ing gloves and, in his left hand, a document inscribed with his name.
Circular: Diameter 3⅛ *inches*

René-Charles de Maupeou (1688-1775), lawyer, Parliamentary councillor, and in 1743 *premier-président;* fell into disgrace with King Louis XV and resigned in 1757; *garde des sceaux* 1763; later resigned in favor of his son.

579. EMPEROR NAPOLEON I *Jean Baptiste Isabey, French:* 1767-1865
Bust-length portrait glancing to the right wearing black uniform with white
130- facings, a star and cross of the Légion d'Honneur. Signed.
Oval: Height 3⅝ *inches*

A number of letters concerning this miniature will be given to the purchaser, including a holograph letter from the artist dated Versailles, June 25, 1854.

Collection E. Guenet, 1854
From Tonnerre, Paris

580. LADY WITH A PET DOG *Antoine Vestier, French: 1740-1824*
Waist-length portrait, slightly to the right, of a young lady in mauve satin with pink sash and high coiffure crowned with a mob cap, holding a pet dog; before a stone wall with a window embrasure at the right. Signed. Old *bronze doré* frame. *Circular: diameter 2⅝ inches*

40 —

581. KING LOUIS PHILIPPE OF FRANCE *Jean Rougeot de Briel, French: fl. 1833-1852*
Bust portrait with head slightly to the left, wearing dark blue uniform with red collar and black stock, with star and ribbon of the Légion d'Honneur. Signed and dated 1835. Ornamental *bronze doré* frame. *Oval: Height 2½ inches*

65 —

582. PORTRAITS OF A LADY AND GENTLEMAN: TWO MINIATURES
François Meuret, French: b. 1800
Waist length portrait of a lady with dark curled hair and blue *décolletage* and of a gentleman in black coat with red velvet facings and white muslin jabot; both facing the observer. Signed. *Oval: Heights 4¾ and 5½ inches*

90 —

583. PRINCE DEMIDOFF *P. N. Orloff, Russian: 1812-1863*
Waist-length portrait to half right wearing dark blue coat, dark plaid waistcoat, and black tie. Signed. *Oval: Height 6 inches*

40 —

584. LIEUT. JOHN WILLIS OF THE IRISH VOLUNTEERS *Adam Buck, Irish: 1759-1833*
Bust portrait to half right, in dark blue coat with white waistcoat and frilled jabot, before a light blue sky background. In gold and blue enamel locket frame; leather case. *Oval: Height 3 inches*

35 —

John Willis, Lieut. of Dublin Independents, Irish Volunteers, married in Rathfarnham Church, Aug. 6, 1773, Alice Napier of Rathfarnham.

585. MRS ALICE NAPIER WILLIS *Adam Buck, Irish: 1759-1833*
Three-quarter-length portrait to half right, wearing white muslin *décolletage* and brown scarf and holding a dove. In gold and enamel frame with engraved inscription upon the back. *Oval: Height 1¼ inches*

17 50 —

See note to the preceding.

586. PORTRAIT OF THE ARTIST'S WIFE *Alvan Clark, American: 1804-1887*
Bust portrait to half left in dark blue dress edged with lace, her face framed by auburn ringlets; before a column. Small age crack. *Height 3⅛ inches*
Exhibition of Miniatures Painted in America, 1720-1850, Metropolitan Museum of Art, New York, 1927
Recorded and illustrated in Harry B. Wehle, *American Miniatures* 1730-1850, 1927, pl. XLVII

65 —

587. MRS ENFIELD JOHNSTON *James Sanford Ellsworth, American:* 1802-1874
Profile portrait to left of an elderly lady wearing a white mob cap and dark brown dress with white bodice. In 'daguerrotype' frame with leather case.
Pencil and watercolor: Height 2¾ inches

Mrs Enfield Johnston of Louisville, Ky., was the first white woman married in the state of Kentucky.

35-

Collection of Mrs William F. Phillips, to whom it was presented by the sitter
Collection of Laura E. S. Carr, her granddaughter
Collection of Elizabeth Johnston, great-granddaughter of the sitter, 1876
Collection of Elizabeth Johnston Elliott, 1924

588. MAJOR JOHN MCCLUNEY *James Peale, American:* 1749-1831
Waist-length portrait to half right, wearing blue coat, white waistcoat and frilled jabot. Signed with initials J.P. and dated 1794. Locket frame.
Oval: Height 2½ inches

325-

John McCluney of Pennsylvania served in the War of 1812 as Major of the 22nd Infantry 1812-13.

589. MRS JOHN MCCLUNEY *James Peale, American:* 1749-1831
Waist-length portrait, looking to half left, of a young woman wearing a sky blue décolleté robe with frilled muslin yoke, her ringleted hair decked with pearls. Signed with initials J.P. and dated 1799. Locket frame.
Oval: Height 2⅝ inches

350-

See note to the preceding.

590. MAN IN A BLUE COAT *Edward Greene Malbone, American:* 1777-1807
Bust-length figure to half right, facing the observer, of a man with powdered hair, wearing white neckcloth and double-breasted blue coat with velvet collar; blue sky background. Locket frame. *Oval: Height 3 inches*

70-

591. PORTRAIT OF A LADY IN WHITE, SET IN HALF PEARLS
William Wood, British: 1768-1809
Waist-length figure to half right of a lady in white muslin dress with rose sash, her full powdered coiffure dressed with pearls and rose ribbons; background of blue sky with clouds. Signed and dated 1796. In gold locket frame with border of half pearls. *Oval: Height 4¾ inches*

110-

592. MRS DAWSON DAMER *Jeremiah Meyer, British:* 1735-1789
Bust portrait to half right of a handsome young woman with high powdered coiffure, wearing a white-edged mauve *décolletage* tied with a green ribbon. Gold locket frame inscribed and dated 1789. *Oval: Height 3½ inches*

110-

593. MR ASHURST *Benjamin Trott, American: c.*1770-1841
Bust portrait to half right of a young man wearing black coat, white waistcoat, and black cravat. Chased silver locket frame. *Total height 2½ inches*

30-

594. LADY IN A WHITE DRESS *Thomas Hargreaves, British:* 1775-1846
Waist-length portrait to half right of a young lady with curly black hair and décolleté white Empire robe. Signed (?) illegibly at lower left. Silver filigree frame. *Oval: Height* 3¼ *inches*

100-

Painted in 1808

595. MRS JOHN C. BRUNE *Mary Jane Simes, American: fl.* 1826-34
Waist-length portrait to half right, wearing tight-waisted dress with white muslin frilled yoke and purple cloak. Gilded silver frame. *Oval: Height* 2¼ *inches*

10-

Note: Another portrait of the sitter by the same artist is illustrated in Harry B. Wehle, *American Miniatures* 1730-1850, 1927, pl. XXXII.

596. PORTRAITS OF LADIES: TWO MINIATURES *Nicolas Jacques, French:* 1780-1844
Bust portraits, one to half right, loosely wrapped in turquoise and blue *décolletage;* the other to half left, in white décolleté gown and fur-edged red cloak. Signed. *Ovals: Heights* 2⅛ *and* 2⅜ *inches*

50-

597. SIEGE OF DENDERLEEUW, AUGUST 12, 1745: GOUACHE MINIATURE
Louis Nicolas van Blarenberghe, French: 1716-1794
Depicting a town bombarded by artillery and flaming in several places, with infantry and cavalry moving up to the assault and a group of officers on horseback on a rise in the right foreground. Gilded silver frame. *Length* 7¾ *inches*

35

598. A LADY OF THE BONAPARTE FAMILY *French School, circa* 1810
Waist-length portrait to half right, her right breast bare, wearing loose white robe and scarlet cloak; landscape background. *Circular: Diameter* 3 *inches*

30-

599. PORTRAIT OF A GENTLEMAN: ENAMEL MINIATURE
Jeremiah Meyer, British: 1735-1789
Bust-length figure to half right, wearing tiewig, white coat with sapphire blue facings, and white neckcloth with jabot ruffle. Signed with initials. In gold locket frame with looped spiral border set with rubies. *Oval: Height* 1⅜ *inches*

85

600. PORTRAIT OF A NOBLEMAN: ENAMEL MINIATURE IN JEWELED ENAMEL FRAME
Jean Petitot fils, French: fl. 1653-1695
Bust portrait to half left of a man with dark wavy hair, wearing half armor and white lawn collar; in beautiful *ajouré* enamel frame wrought with gilded branches of green foliage and white blossoms centred with rose diamonds.

510-

Companion to the following *Oval: Total height* 2½ *inches*

601. PORTRAIT OF A STATESMAN: ENAMEL MINIATURE IN JEWELED ENAMEL FRAME
Jean Petitot fils, French: fl. 1653-1695
Bust portrait to half left of a man wearing curled brown periwig and black moiré silk robe with white lawn collar; frame matching the preceding.

510-

Companion to the preceding *Oval: Total height* 2½ *inches*

37 50 602. PORTRAIT, SAID TO BE OF PRINCE GEORGE OF DENMARK: ENAMEL MINIATURE
Charles Boit, British: fl. 1683-1725
Ruddy-faced gentleman at bust length to half left, looking to the observer, with curled peruke, wearing white lace neckcloth and lapis blue velvet coat. Age cracks. Gold locket frame. *Oval: Height* 1⅝ *inches*

100- 603. COLLECTION OF SIX GOLD RINGS, INSET WITH MINIATURES *XVIII Century*
Plain gold rings, each mounted with an octagonal miniature portrait at bust length: lady wearing white fichu, in *grisaille;* Benjamin Franklin; lady with striped blue *décolletage* and flower-decked hair; gentleman in dark blue coat; another in striped mauve and green coat; and another in dark blue coat with red facings, the mount rimmed with tiny half-pearls. *Heights about* 1 *to* 1½ *inches*

185- 604. SIX MINIATURE PORTRAITS INSET IN GOLD RINGS, BROOCHES AND LOCKET
XVIII Century
Portraits at bust length: two of young woman mounted in gold rings, one with enameled ornament; young lady, in locket frame; two of Austrian officers, in gold brooch frames; and a tiny one of a lady in vandyke lace collar. Five bordered with rose diamonds. [Lot.] *Heights about* ⅝ *to* ⅞ *inch*

35 605. LADY IN MAUVE DRESS *Nathaniel Hone, Irish:* 1718-1784
A young woman portrayed at bust-length to the right, with high powdered coiffure and violet *décolletage* edged with muslin. Gold frame within an *ajouré* scroll border set with rose diamonds.

105- 606. MARY MAGDALENE, AFTER GUIDO RENI: ENAMEL MINIATURE SET WITH DIAMOND CHIPS *Christian Zincke, German:* 1684-1767
Waist-length figure with long fair hair, gazing up to the right, her hands clasping a white scarf to her bare breast, a glimpse of lapis blue drapery below. In Louis XVI *ajouré* silver mount suspended from a bowknot set with rose diamonds and with yellow diamond drop. *Oval: Height* 1⅞ *inches*

60- 607. PORTRAITS OF GENTLEMEN: PAIR MINIATURES
Joseph Marie Vien, French: 1716-1809
Bust portrait in profile to the left of Joseph Michel Montgolfier (1740-1810), inventor of the balloon, in periwig and rose coat, an ascending balloon shown at left; and of a man in white periwig and blue coat, in profile to the right. Signed, and one dated 1783. Gold and blue enamel frames.
Circular: Diameter 1⅝ *inches*

60- 608. A COUNTRY FAIR
Attributed to Louis Nicolas van Blarenberghe, French: 1716-1794
Depicting a crowd of people talking, dancing, watching a harlequinade and a drama, among them two coaches with mounted cavaliers; in the background a church. *Gouache: Length* 4 *inches*

609. PORTRAIT OF A LADY: ENAMEL MINIATURE *French School, XVIII Century*
Bust-length figure to half left wearing frilled *décolletage,* her brown hair decked with crimson ribbons and a floral nosegay. *Oval: Height* 1⅝ *inches*

17 50

610. MR MORGAN *Reuben Rowley, American: fl.* 1830
Bust portrait to half left, wearing black coat and vest with high black neckband. *Height* 3 *inches*

Collection of Mrs Grace Morgan, Fairfield, Conn.

17 50

611. MRS JENNIE POST OF GUILFORD, CONN.
James Sanford Ellsworth, American: 1802-1874
Three-quarter-length portrait, in profile to the left, of an elderly lady with black dress and white mob cap, holding a Bible. In cameo-carved folding case. *Height* 2⅜ *inches*

35

[END OF THIRD SESSION]

$1877 50

FOURTH SESSION

Saturday, April 26, 1941, at 2 p. m.

CATALOGUE NUMBERS 612 TO 762 INCLUSIVE

BROCADES, VELVETS, AND EMBROIDERIES

20– 612. GOLD AND SILK NEEDLEWORK PICTURE *Italian, XVI Century*
Depicting S. Catherine in blue robe and rose scarf, pointing upwards to a glory, in beautiful pastel silks; crimson silk border worked in old gold with Renaissance leaf scrollings and urns. *Height 9¼ inches*

15– 613. ROYAL INDIGO BLUE VELVET HOOD, EMBROIDERED WITH GOLD AND SEED PEARLS *Austrian (?), XVII Century*
Sumptuously worked in gold thread, lavishly enriched with seed pearls and gems with an urn from which spring scrolling stems of peonies and other blossoms, centring a crowned royal monogram.

22 50 614. GOLD- AND SILVER-EMBROIDERED RUBY VELVET CHALICE COVER *Greek Church, XVII Century*
Worked with pairs of angels in flight and medallions of Apostles surrounding groups depicting the Resurrection, the Presentation in the Temple, and the Entombment, within a border of Greek script. *Length 22 inches*

120– 615. SILK EMBROIDERY PANEL WITH BIRDS AND ANIMALS *Persian, XVII Century*
Worked in a black ground with four figures of cattle grouped with a rising sun, surrounding a rose crimson medallion with angular floral branches and a pair of *affrontés* black peacocks. Old gold border of formalized floral motives. *Length 36 inches; width 34 inches*

65 616. BROUSSA JARDINIERE VELVET PANEL *Turkish, XVI-XVII Century*
Of crimson velvet, voided with rows of huge white carnations woven in crimson and green velvet with radial stems of carnations and Rhodian lilies. *Length 47 inches; width 25 inches*

617. Gold, Silver and Silk Brocade Long Scarf *Polish, XVIII Century*
Fawn silk, striped with lateral bands of golden yellow brocaded with a vine of rose and blue peonies, a design repeated upon the narrow gold brocade border; at either end are sumptuous gold brocade panels enclosing twin cartouches of rose asters hung with gold and silver stellate octofoil medallions. Knotted gold fringe. *Length* 11 *feet* 5 *inches; width* 14 *inches*

125-

Note: This and catalogue numbers 618 and 619 are examples of the rare gold and silver-woven *tissus polonais* which were first manufactured in the reign of Sobieski (1629-1696) and show strongly the influence of Persian design; the earliest craftsmen were said to be Persian Armenians captured as prisoners of war by Sobieski. The majority of the ateliers (many of these fabrics are signed) seem to have been in the neighborhood of Warsaw. The scarves were used as part of the national costume, and in times of mourning were worn reversed. For a general account, see Raymond Cox, *Les Soieries d'Art,* 1914, pp. 200-201.

From Dikran Kelekian, New York

618. Silk and Gold Striped Brocade Long Scarf *Polish, XVIII Century*
Gold-woven old gold silk striped in lateral rows with tiny floral devices between pairs of serrated green leaves, separated by bands of sapphire blue and gold lotus cartouches, within a narrow border of rose chrysanthemums and blue lotus supported upon a green vine. At both ends are panels with two symmetrical arrangements of blue and rose peonies, the reverse in apple green.
Length 11 *feet* 9 *inches; width* 12 *inches*

200-

From Dikran Kelekian, New York

619. Gold and Silk Striped Brocade Scarf *Polish, XVIII Century*
Laterally striped with gold brocade ribbons alternating with bands of pastel-colored lotus vines; with reserve panels at either end woven with two stiff shrubs of pale rose, blue, and ivory peonies; within a harmonizing narrow vine border, with atelier signature at extreme ends. *Length* 12 *feet* 2 *inches; width* 11 *inches*

150-

From Dikran Kelekian, New York

620. Panel of Jardiniere Velvet *Persian, Early XVII Century*
Beautifully woven on an écru ground in rose, blue, green, and saffron with peony rosettes and lotus blossoms supported upon curving green leafy stems. Rare fragment, finished with rose and blue striped velvet border.
Length 42 *inches; width* 22 *inches*

75-

621. Khilim Silk Petit Point Table Cover *XVII Century*
Exquisitely worked in fine silk point with a chain of cruciform dull red and ivory medallions flanked by latchhooked ivory cartouches in a *tête de nègre* ground, all patterned with angular foliations. Very rare.
Length 45½ *inches; width* 26½ *inches*

120-

622. Appliqué-Embroidered Ruby Velvet Altar Panel
Spanish, Early XVII Century
Appliqué in old gold and ivory silk with an altar cross upon a festooned and leaf-scrolled support centring a pierced heart amid four stars.
Length 31½ *inches; width* 23 *inches*

55

623. **Louis XVI Silk Brocade Medallion Portrait of Catherine the Great By Philippe de la Salle** *French, XVIII Century*
Exquisitely woven *en camaïeu* with an oval profile portrait medallion to the right of the Empress Catherine, within a superb garland of roses, peonies, lilac, cornflowers, chrysanthemums, tulips, and other garden flowers in naturalistic colors, tied above with a rose, green, and white striped ribbon bowknot; the whole in a ground of golden brown satin. Woven inscription below: DU NIL AU BOSPHORE, L'OTTOMAN FREMIT. SON PEUPLE L'ADORE, LA TERRE APPLAUDIT. Woven signature above: LASALLE FECIT. *Height* 40 *inches; width* 29½ *inches*

450-

Note: Philippe de la Salle (1723-1803), artist and supreme technician of eighteenth century weaving, was a pupil of Boucher and obtained at Lyons the special protection of Louis XVI, in whose reign he produced the great masterpieces of French brocade, such as were to decorate the apartments of Marie Antoinette at Versailles and Fountainebleau. In addition to the remarkable portrait here offered, De la Salle executed several *tentures* for Catherine the Great.

624. **Louis XVI Blue and Gold Brocade Panel** *Russian, XVIII Century*
65- Powder blue satin ground, brocaded in gold with parallel ribbon stripes enclosing bowknotted foliations and sprigged with tiny pink blossoms.
Length 43½ *inches; width* 41½ *inches*

625. **Apple Green Silk and Gold Brocade Table Cover**
Venetian, Early XVIII Century
55- Damassé and richly brocaded in gold with ribbon stripes entwined with foliage and tiny blossoms picked out in pastel colors.
Length 48 *inches; width* 39 *inches*

626. **Silk and Silver Embroidery Panel** *Persian, Early XVIII Century*
30- Worked on black satin in silver thread, picked out in pastel silks, with an urn of scrolling and mounting branches of lilies, carnations, lotus, etc., within a cusped arch containing two human hands; silver border of undulating floral vines.
Length 51½ *inches; width* 36 *inches*

627. **Appliqué-Embroidered Moss Green Velvet Antependium**
Italian, XVI Century
100- Beautiful deep green velvet traversed by a band of fringe and appliqué in finely worked pastel silks with a series of blank circular cartouches enriched with voluted strapwork and surrounded by arrangements of Renaissance foliage, bowknotted and enriched with crossed bones, emblematic of the Passion.
Length 7 *feet* 2 *inches; depth* 36 *inches*

628. INDO-PERSIAN JARDINIERE SILK VELVET TABLE COVER

Lahore, Early XVII Century

625-

Rose crimson ground, exquisitely woven with a repetitive design of sprays of fawn carnations with delicate green foliage, facing in opposed directions; at the corners are quarter-round fawn spandrel ornaments with arabesque carnation stems. Crimson border with a recurrent pattern of small upstanding carnation plants in colors of the field. The panel has been cut and rejoined at centre.

Length 6 *feet* 6 *inches; width* 4 *feet* 5 *inches*

Note: An exceptionally refined example from the Imperial looms of the Mughal rulers, dating from about 1600-25, which has its counterpart in the great Indian silk rugs of the period and exhibits marked Persian influences. The velvet is in notably fine preservation.

From Dikran Kelekian, New York

629. CRIMSON CISELÉ VELVET SCALLOPED TABLE COVER *Italian, Early XVI Century*

230-

Ciselé with a handsome allover design of rosetted six-pointed star motives in a figured field scattered with smaller rosettes; the edges finished with a scalloped valance. *Effective length* 5 *feet* 7 *inches; width* 54 *inches*

630. GOLD AND SILK CHAIN-STITCH EMBROIDERY MOSQUE HANGING

Turkish, XVIII Century

80-

Exquisitely worked in gold and silver thread and pastel silks on a henna red twill ground with an urn of flowers beneath a scrolled prayer arch with silver floral spandrels, the border with a series of cartouches containing smaller vases of flowers, between silvery guards patterned with salmon pink lilies.

Length 6 *feet* 2 *inches; width* 49 *inches*

631. SALMON PINK SILK AND GOLD BROCADE TABLE COVER *Venetian, circa* 1700

180-

Damassé and richly brocaded in gold thread, enriched with pink, blue, and mauve silks, with rows of baroque floral clusters; bordered with gold galloon.

Length 5 *feet* 9 *inches; width* 5 *feet*

632. CRIMSON SILK AND GOLD BROCADE TABLE COVER *Venetian, Late XVII Century*

80-

Damassé crimson silk ground, richly brocaded in gold and silver, enhanced with pastel silks, with rows of baroque shell balustrades and cornucopia motives, enclosing vignettes of the Roman Pantheon.

Length 5 *feet* 10 *inches; width* 40 *inches*

633. EIGHT PANELS OF DRAP D'OR JARDINIERE VELVET

Venetian for the Eastern Market, Late XVII Century

120-

Sumptuously woven in pastel *ciselé* velvets on a glittering gold ground with floral festoons and nosegays upon a strapwork of scrolling green branches; at one side runs a floral festoon border. *Length of each* 43 *inches; width* 21 *inches*

634. PURPLE AND GOLD BROCADE HANGING *Persian, Early XIX Century*
Purple silk, diapered allover with tiny gold 'pear' motives centring a large cypress flanked by peacocks, beneath a prayer arch; within a frame of closely woven diamond diaper. *Length 6 feet 4 inches; width 46½ inches*

90-

SEVRES PORCELAIN

635. LOUIS XVI SÈVRES DECORATED PORCELAIN CUP AND SAUCER *Dated* 1774
Narrow striped decoration in blue and gold on a white glaze, enclosing bands of pink roses alternating with holly and forget-me-not garlands. Date letter underfoot.

35-

636. LOUIS XVI SÈVRES 'JEWELED' AND ENAMELED VERT OLIVE PORCELAIN CUP AND SAUCER, PAINTED BY DIEU *Dated* 1780
Glazed in the rare olive green edged with gilding, and *piqué* with a beautiful jeweled design of interlacing strings of carnelian and pearl-colored cabochons enclosing rosettes, the cup with an enameled garlanded cartouche enclosing a painted figure of Cupid with doves, two smaller oval medallions painted with tiny trees *en camaïeu;* the painting by Dieu, the exquisite gilding by Leguay. Date letter and decorators' marks underfoot.

170-

Collection of the Marchioness of Conyngham, London, 1908
Collection of Harry W. Harding, Esq.
Collection of Richard M. Wood, Esq.
From French & Co., Inc., New York

637. LOUIS XV SÈVRES 'JEWELED' AND ENAMELED BLEU DU ROI PORCELAIN TREMBLEUSE CUP AND SAUCER *Dated* 1763
Glazed a deep blue with gilded rims, the cup with interlaced gilded handle, the cover with fruit finial. Brilliantly decorated in beautiful transparent enamels with border of tiny urns and Renaissance foliated scrollings, enclosed by circlets of white 'pearls', probably by Coteau. Date mark underfoot.

125-

From the Boulton Collection
From E. M. Hodgkins, Paris

638. LOUIS XVI SÈVRES BLEU DU ROI PORCELAIN TREMBLEUSE CUP AND SAUCER, PAINTED BY CHABRY AFTER BOUCHER *Dated* 1779
Cup mounted at later date on a silver tripod and standing in a deep saucer; deep royal blue glaze ornamented with gilded festoons and wreaths and with three oval reserves delightfully painted with a Boucher subject of a shepherdess seated by a stream with her dog, and watched by her lover, and two trophies of pastoral objects; by Chabry, the gilding by Chavaux. Date letter and decorators' marks underfoot.

85-

Collection of Lieut.-Col. Grant
From the Hawkins Collection
Loan Exhibition, South Kensington Museum, London, 1865
From E. M. Hodgkins, Paris

639. **LOUIS XV SÈVRES DECORATED PORCELAIN CABARET, PAINTED BY DODIN**
Dated 1767

325–

Comprising cream jug, covered sugar bowl with saucer, two cups and saucers, three spoons, and a hexafoil tray. Charmingly decorated on a white glaze with a blue trellis design dotted with gilding, with a border of gold wreaths and centring reserves with figures of *putti* and amoristic trophies executed *en camaïeu* in claret, surrounded by garlands of green holly leaves. Date letter and decorator's mark underfoot.

640. **LOUIS XVI SÈVRES DECORATED PORCELAIN ECUELLE WITH COVER AND STAND DECORATED BY MME CHANOU**
Circa 1785

175–

Round bowl with two gilded handles, with cover and stand. Decorated with garlands of roses, violets, morning glories, etc., on the creamy white glaze, between apple green bands with gilded decoration of vines and floral festoons. Mark: *Sèvres* and decorator's initials underfoot. *Diameters* 6½ *and* 8¼ *inches*

Collection of A. W. Cox, Esq., London, 1928
From J. Rochelle Thomas, London

641. **LOUIS XV SÈVRES VERT POMME PORCELAIN INKSTAND MOUNTED IN BRONZE DORÉ**
Circa 1770

200–

Oval standish with two circular covered inkwells, mounted with rims of *bronze doré* of the period, the bowls chiseled with anthemia and beading, the stand with a wreath of foliage. Glazed apple green, with reserve cartouches outlined with gilded floral ornament and delicately painted with water fowl in lake scenery.
Length 10½ *inches*

642. **PAIR LOUIS XV VINCENNES WHITE PÂTE TENDRE PORCELAIN GROUPS**
Circa 1750

1000–

Two groups, each consisting of two nude *putti* sprawling on an oblong base — one representing the Learned Arts and surrounded by geometrical instruments and flowers; the other, the Arts of Husbandry, with sheaves of wheat and trailing bunches of grapes. In the former group, one *putti* holds a scroll with an architect's elevation of the Royal Porcelain Manufactory at Vincennes, signed *Mérau fecit.* One repaired. On fine *bronze doré* oblong plinths of the period, beautifully chiseled with a chain of guilloche molding. *Total height* 9½ *inches*

Note: A similar pair of groups appears in the catalogue of the collection of the Comte de Chavagnac, no. 220.

Collection Joseph Bardac, Paris
From Arnold Seligmann, Paris

643. LOUIS XV SÈVRES BISQUE PORCELAIN GROUP MODELED BY FALCONET MOUNTED IN BRONZE DORÉ BY DELAFOSSE *Circa* 1765

Annette et Lubin. The young girl is seated at a rustic table laid with a meal, a jug and basket of fruit on the ground; the gallant, seated on the end of the table, clasps her tenderly in his arms. On magnificent *bronze doré* shaped base molded and chiseled with a wreath of bay leaves and centred with two mascarons, by Delafosse. *Total height* 13½ *inches*

400-

From Arnold Seligmann, Paris

See Bourgeois and Lechevallier-Chevignard, *Le Biscuit de Sèvres,* n.d., fig. 61

644. LOUIS XV SÈVRES BLEU DU ROI PORCELAIN COVERED SUCRIER AND TRAY PAINTED BY EVANS *Dated* 1759

Oval bowl and cover, with entwined rustic handle, and a cartouche-shaped oval dish. Glazed a deep *bleu du roi,* the edges stippled with gilding and reserved with numerous cartouches delicately painted with game birds in rural habitats. Date letter and decorator's *épée* mark underfoot, on both pieces. *Lengths* 6 *and* 9½ *inches*

200-

Collection Paul Reinach, Paris

From Jacques Seligmann, Paris

See Georges Bal, *Anciennes Porcelaines Vincennes et Sèvres,* p. 18

645. PAIR LOUIS XV SÈVRES 'JEWELED' BLEU DU ROI PORCELAIN URNS PAINTED BY BAUDOUIN *Circa* 1765

Small krater urn with two gilded handles, glazed *bleu du roi* with gilded festoons, the rim jeweled with white pearl motives; two oval reserves beautifully painted with portraits after Rembrandt, within brilliantly jeweled borders; *bleu du roi* and gold fluted porcelain plinth. Crossed Ls and decorator's mark underfoot. *Height* 6¾ *inches*

150-

From M. Speelman, London

646. LOUIS SÈVRES DECORATED TURQUOISE BLUE PORCELAIN ECUELLE WITH COVER AND STAND *Circa* 1765

Round bowl and cover, with entwined rustic handle, and cartouche-shaped dish all painted with trailing floral ornament and cartouches outlined in turquoise blue and gold, enclosing charming figures of nude amors amid clouds. Unmarked. *Lengths* 7¼ *and* 10½ *inches*

150-

From J. Rochelle Thomas, London

647. PAIR LOUIS XV SÈVRES DECORATED BLEU DU ROI PORCELAIN 'ORANGE TUB' JARDINIERES *Dated* 1764

340-

Quadrangular vase with four white and gold knob finials, on block feet. Decorated on a *gros bleu* ground with an *oeil de perdrix* diaper with four quatrefoil reserve cartouches charmingly painted with groups of plumage and game birds in their habitats. Date letter underfoot. *Height* 7 *inches*

648. LOUIS XV SÈVRES DECORATED PORCELAIN GARNITURE *Dated* 1764
Comprising a pair of tulip-shaped baluster vases and a somewhat larger ovoid vase with cover. Painted with landscape vignettes in circular reserves, in a royal blue ground dotted with red-pointed white and gold stars, the neck and foot white and gold. Date mark underfoot. *Heights* 7¼ *and* 9¾ *inches*

Collection of Viscountess Harcourt, London

350- From Arnold Seligmann, Paris

649. PAIR LOUIS XV SÈVRES DECORATED PORCELAIN TULIPIERS
PAINTED BY BERTRAND *Dated* 1767
Two-handled ovoid urn on circular foot, with perforated cover. Superbly painted with a deep band below the rim with tulips, roses, and other flowers in garlands, in colors, in a minutely stippled white and gold ground; the remainder of the body with gracefully linked flower and laurel garlands in a white ground. The cover with *oeil de perdrix* border, also panels of floral lattice ornament, in rose and blue. Date mark underfoot. Surmounting contemporary square plinth of gilded bronze. Two handles repaired. *Height* 8¾ *inches*

350-

From Arnold Seligmann, Paris

650. PAIR LOUIS XV SÈVRES PORCELAIN ELEPHANT VASES WITH CHINOISERIE
PAINTED BY DODIN *Circa* 1760

3400-

Of slender baluster form, standing on four scrolled feet. Modeled at the neck with juxtaposed white and gold elephant masks, the curved trunks resting on a loop handle. Body superbly painted in colors with groups of Chinese figures in landscapes framed in garlands of pink roses and green leaves; the reverse with clusters of wild flowers framed in similar rose garlands. The upper part of the vase is festooned with white and gold beads in relief and the ground of the vase is *rose du Barry* with sanguine flower sprays, the scalloped lip turquoise blue and gold, the foot turquoise blue, white and gold. Dated and with decorator's mark underfoot. One repaired. *Height* 12¼ *inches*

Collection of Alfred de Rothschild, Esq.

Collection of Almina, Countess of Carnarvon, London

From Arnold Seligmann, London

Illustrated in Charles Davis, *Catalogue of the Collection of Alfred de Rothschild, Esq.*, London, 1884, no. 89

651. **Louis XV Sèvres Decorated Rose Pompadour Porcelain Soupière**
Dated 1757

Circular tureen and cover, with two branch-shaped handles and four flaring scrolled feet. Painted with clusters of flowers and leaves in colors in shaped reserves with gilded C-scroll and foliage borders, in a beautiful rose pink ground; the cover similarly decorated and having a knob composed of a sprig of artichokes and leeks. The handles and feet are white and gold, and from these radiate branches of white and gold oak leaves and palm fronds. Date mark underfoot. *Width* 11¾ *inches*

3000-

Collection of the Baronne Mathilde de Rothschild, Frankfort-am-Main
Collection of Ehrich de Goldschmidt-Rothschild
From Jacques Seligmann, Paris

652. **Louis XV Sèvres Vert Pomme Porcelain Cachepot, Painted by Morin**
Dated 1760

Boat-shaped jardiniere glazed a beautiful apple green, reserved with two white and gold foliated mock handles, and an oval medallion wreathed with gilded blossoms and exquisitely painted with a scene depicting two youths and two maidens drinking outside a tavern. Date letter and decorator's mark underfoot. *Length* 10½ *inches*

375-

Collection of the Duke of Leeds, Hornby Castle, Bedale, Yorks.

653. **Pair Louis XVI Sèvres Vert Pomme Porcelain Cachepots**
Painted by Micaud and Pierre Jeune *Dated* 1781 *and* 1785

Cylindrical flowerpot with white and gold shell- and leaf-scroll handles. Glazed a rich apple green and decorated in gold with floral garlands below the handles enclosing two oval reserves carefully painted with arrangements of fruit and flowers, one by Micaud, the other by Pierre *jeune*. Date letters and decorators' marks underfoot. *Height* 7 *inches*

360-

654. **Louis XV Sèvres Bisque Group, Modeled by Falconet after Boucher**
Circa 1765

170-

Les Trois Contents. Seated figure of a young girl against whose left knee leans a gallant kissing her hand, his back to a second youth who is creeping around her right side to kiss her other hand. Repaired. *Height* 8½ *inches*

See Bourgeois and Lechevallier-Chevignard, *Le Biscuit de Sèvres,* n.d., fig. 593

655. PAIR LOUIS XVI SÈVRES TURQUOISE BLUE PORCELAIN VASES WITH BRONZE DORÉ MOUNTS BY GOUTHIÈRE *Circa* 1775

Ovoid body of turquoise blue porcelain with beautiful *soufflé* effect. Superb gilded bronze mounts consisting of double serpent handles developing leaf volutes and terminating in satyr masks which connect the leaf-chiseled and gadrooned rim to an *ajouré* circlet around the shoulder. The gilded bronze socle and square base chiseled with fluting and a frieze of palmette ornament.

3600- *Height* 14 *inches*

Note: The records of the Manufacture Nationale de Sèvres mention that vases of identical shape and color were ordered by Gouthière and mounted by him for the queen.

From Arnold Seligmann, Paris

656. LOUIS XV SÈVRES TURQUOISE BLUE PORCELAIN CLOCK MOUNTED IN BRONZE DORÉ *Charles du Tertre, Paris, circa* 1760

Ovoid urn of fine turquoise blue porcelain, inset with a circular clock, mounted in *bronze doré* with a garland of flowers and bay leaves; bifurcate leaf-scrolled handles joined to festoons of bay leaves around the shoulder, the cover with cauliflower finial; cupped in a collar of husk motives and leafage and supported on a fluted flaring stem and square base with incurvate corners. *Height* 13 *inches* 1500-

From Jacques Seligmann, Paris

657. PAIR LOUIS XVI SÈVRES BLEU DU ROI PORCELAIN VASES MOUNTED IN BRONZE DORÉ *XVIII Century*

Ovoid vase and domed cover in royal blue monochrome porcelain, with beautiful *bronze doré* mounts of the period, consisting of chiseled and beaded rims, cauliflower and acanthus finials, spirally fluted base, and two loop handles garnished and festooned with flowers. One cover restored. *Height* 13 *inches* 1600-

From the Château de Caserte, Italy

From Jacques Seligmann, Paris

658. PAIR LOUIS XV SÈVRES DECORATED VERT POMME PORCELAIN CACHEPOTS PAINTED BY THEVENET *Dated* 1765

Cylindrical, with two shell handles, rounded base, and slightly flaring foot. Superbly painted by Thevenet, with clusters of flowers and berries in colors in white reserves in a brilliant apple green ground, gilded with festoons of flowers and sprays of palm leaves. The rim and handles white and gold. Date mark underfoot. *Height* 7¾ *inches* 500-

Collection of The Hon. Lady Miller, Manderston, Duns. Scotland

From J. Rochelle Thomas, London

659. LOUIS XV SÈVRES DECORATED PORCELAIN CABARET
PAINTED BY BUTEUX PÈRE AND VIEILLARD *Dated* 1758
Comprising teapot, creamer, covered sugar bowl, cup and saucer, and lozenge-shaped tray. Decorated *en camaïeu* in blue with sprigs of flowers, birds, and landscapes, the last containing figures of children, enhanced with flesh tints; the teapot with molded 'hawthorn' decoration, and from a different service. Small repairs. Date letter and decorators' marks underfoot.

785–

From the Demidoff Collection
Collection of Sypher & Co., New York, 1897

MARBLE AND TERRA COTTA SCULPTURES

CLAUDE MICHEL [CLODION]

FRENCH: 1738-1814
[TERRA COTTA GROUP]

662. *FAUNESSE ET INFANT.* A nude young female faun is seated on a rock and playfully holds a bunch of grapes above the expectant face of an infant faun, who stands at her side with hands raised endeavouring to reach the grapes. Signed CLODION. Surmounting gilded wood circular plinth. *Height* 11¾ *inches*

950–

See Stanislas Lami, *Dictionnaires des Sculpteurs de l'Ecole Française,* Paris, 1911, vol. II, p. 154
From Arnold Seligmann, Paris

JEAN ANTOINE HOUDON

FRENCH: 1741-1828
[MARBLE BUST]

663. *VOLTAIRE.* Represented in the antique taste. An elderly man with emaciated features, his hair bound with a riband; the face, turned half left, bearing a satirical smile. Over the right shoulder is a fold of drapery, the neck and shoulders otherwise bare. The front of the circular socle is carved in relief with two sombre and grinning masks, a cap and bells, musical instruments, and a laurel palm, emblematic of the life and work of the celebrated philosopher and historian. Signed and dated on the back: HOUDON, F. 1781 and also bears the legend, partially effaced: . . . *Arouet Voltaire a été nommé par M. Villiette à la commanderie de Ferney.* *Height* 20½ *inches*

17000–

Note: This superb bust, which is intensively alive and imaginative in interpretation, has the same expression and was finished at the same time as the Comédie Française statue of Voltaire seated in a chair. *Vide* Charles Henry Hart and Edward Biddle, *Jean Antoine Houdon,* Philadelphia, 1911.

Upon the day following Voltaire's death, which occurred May 30, 1778, Houdon made a cast of Voltaire's hands, which is now in the museum at Angers and which is said to have the expression and drawing of the admirable hands which the artist gave to his Comédie-Française statue. Concerning the number of busts of Voltaire, executed by

[*Continued*

Catalogue Number 663 *Concluded*]

Houdon at that time, we note a bust made to the order of Frederick the Great, also finished in 1781, another for Empress Catherine of Russia, a work of slightly earlier date and of course the portrait *à l'antique* in the Comédie-Française. *Vide* Louis Gonze, *Chef d'Oeuvres des Musées de France.* A well-known New York private collection also contains a bust formerly in the Stroganoff collection of Petrograd.

See Georges Giacometti, *La Vie et l'Oeuvre de Houdon,* Paris, 1929, vol. II, p. 272
Collection Mme Schmoll, Paris
Exhibition of Theatrical Arts, Paris, 1926 (no. 109)
Reproduced in *Figaro Artistique,* Dec. 24, 1925
From Jacques Seligmann, Paris

JEAN BAPTISTE LEMOYNE

FRENCH: 1704-1778

[TERRA COTTA BUST]

664. *JEUNE FILLE.* Head and shoulders of a charming young girl, her hair dressed *à la reine* and fastened at the back of her neck. Her gaze is directed slightly to the right. Surmounting molded socle of *bleu turquin* marble.

Height 14¾ *inches*

550-

Collection Edouard Taigny, Conservateur of the Musée des Arts Decoratifs, Paris
Collection Philippe Wiener, Paris, 1929, no. 32
From Jacques Seligmann, Paris

AUGUSTIN PAJOU

FRENCH: 1730-1809

[PAIR PLASTER STATUETTES]

665. *L'AMOUR VOLAGE ET L'AMOUR FIDELE.* Charming figures of nude infants. One, a cupid, is seated on a rock and holds a quiver of arrows in his right hand while he gazes smilingly at a butterfly perched on his left wrist; the other, a little girl, standing by a flowering stump, holding in her arms a poodle which endeavours to lick her cheek. Both signed and dated PAJOU F. 1787. Have marbleized wood plinths. *Height* 10¾ *inches*

3100-

Note: The figures are undoubtedly the models for the pair of bronze statuettes listed in the works of Pajou, *Pausanias Françaises,* 1806. *Vide* Lami, vol. II, p. 217.

See Henri Stein, *Augustin Pajou,* Paris, 1912, pp. 332-3
From Arnold Seligmann, Paris

PIERRE JULIEN

FRENCH: 1731-1804

[PAIR MARBLE STATUETTES]

666. *AMORS.* Two chubby nude children reclining on draperies, against rocks partly covered with drapery, on an oblong plinth with rounded ends; of statuary marble *plaqué* with gilded bronze mounts, chiseled with juxtaposed swans drinking from a fountain, laurel swags and foliage volutes. *Length* 11¼ *inches*

1000-

Note: Pierre Julien, a pupil of Coustou, was awarded first prize for sculpture in 1765.

From Jacques Seligmann, Paris

ETIENNE MAURICE FALCONET

FRENCH: 1715-1791

[MARBLE STATUETTE]

667. *VENUS A LA COLOMBE.* Standing figure of a beautiful girl draped in a long flowing garment which clings to her body, leaving one breast and the left leg exposed. She gathers a fold of the garment in her left hand and in her right hand holds a dove. She stands by a rock partly concealed by her drapery; her body slightly bent forward, she gazes down at the bird. Surmounting fluted circular plinth of white marble. *Height with plinth* 18½ *inches*

1100-

See Louis Réau, *Etienne Maurice Falconet,* Paris, 1922, vol. I, pl. XVII

Collection of J. Pierpont Morgan, New York

From Arnold Seligmann, Paris

JOSEPH CHARLES MARIN

FRENCH: 1759-1834

[TERRA COTTA STATUETTE]

668. *BACCHANTE ET ENFANT.* Standing figure of a young woman in a flowing garment revealing her breasts and lower limbs, carrying an infant on her shoulder and holding a bunch of grapes in her raised left hand. Her hair is embellished with a vine wreath, and at her feet are a tilted vase, vine branch, and torch. Signed MARIN on the bottom of the vase. Surmounting marbleized wood plinth. *Height of figure* 18 *inches*

2700-

See Stanislaus Lami, *Dictionnaire des Sculpteurs de l'Ecole Français,* Paris, 1911

From Arnold Seligmann, Paris

ETIENNE MAURICE FALCONET [Or Atelier]

French: 1715-1791

[PAIR MARBLE STATUETTES]

669. *BAIGNEUSES AVEC COLOMBES.* Nude figures of girls seated on draperies, on oval bases. They wear flowers in their hair and each holds a dove on which she gazes pensively; one supports her head on her right hand, the other leans forward, her left hand resting on her knee. Each surmounting a fluted oval plinth of white marble, which in turn surmounts a molded plinth of *bleu turquin* marble with gilded bronze cord fillet and four feet. The neck and large toe of one figure restored. *Height* 10 *inches*

From Jacques Seligmann, Paris

2200-

ETIENNE MAURICE FALCONET [Or Atelier]

French: 1715-1791

[MARBLE STATUETTE]

670. *LA BAIGNEUSE.* Nude figure of a girl seated on a drapery which covers a rock, playing with a spaniel which attempts to climb upon her knee; she wears flowers in her hair, which is loosely tied in a knot at the back and falls over her shoulders. Gazing down at the spaniel, she offers it a sweetmeat with her right hand, while holding it in leash with her left. Surmounting fluted marble plinth. *Height with plinth* 11½ *inches*

From Jacques Seligmann, Paris

700-

FRENCH XVIII CENTURY MASTER

[MARBLE STATUETTE]

671. *VENUS A LA COLOMBE.* Graceful standing nude figure of a young woman, her right hand raised to her breast, her left hand grasping a dove which she holds to her slightly flexed left leg, against a drapery; her hair held by a ribbon tied in front, her gaze directed slightly downwards, to the right. She stands by a fluted truncated column, on a circular base. *Height* 22¾ *inches*

From Jacques Seligmann, Paris

650-

FRENCH FURNITURE AND DECORATIONS

672. Directoire Bronze Doré Clock *French or Swiss, Late XVIII Century*
In the form of a square cenotaph ornamented with rams' heads enclosing a dial which is centred with an enamel landscape miniature; on plinth with *bas relief* of a sleeping nymph and amor; finial urn of fruit and flowers. *Height* 9½ *inches*

110-

673. Sculptured Marble Miniature Bust Portrait *French, XVIII Century*
Charming tiny bust of a lady of the court of Louis XV with high coiffure and a ringlet falling on her right shoulder; on round *campan melangé* marble socle. *Total height* 8¼ *inches*

225-

674. **PAIR LOUIS XV WROUGHT BRONZE DORÉ CANDLESTICKS**
French, XVIII Century
With balustered shaft and cartouche-shaped base, finely wrought with spirally twisted endive scrollings and rococo work, the edges reeded and entwined with
1450– spirals of ribbon ornament. *Height* 10½ *inches*

675. **CHINESE CARVED CINNABAR LACQUER GUÉRIDON** *Ch'ien-lung*
Square table carved with a rosetted diaper within fret borders, the corners of the frieze with lotus scrollings; carved quadrangular legs with high X-stretcher.
40– *Height* 30 *inches; width* 19 *inches*

676. **LOUIS XVI BRONZE DORÉ AND STATUARY MARBLE MANTEL CLOCK**
Ferd. Berthould, Paris
Garlanded drum clock in oval marble column, flanked by figures of a nymph
185 with dove and an amor with garland; on shaped half-round marble base with straight front, *bronze doré* appliqués and *bas relief* frieze of *putti.* Nineteenth century. *Height* 18 *inches*

677. **PAIR LOUIS XVI AJOURÉ CARVED IVORY AND BRONZE DORÉ VASES AND COVERS ATTRIBUTED TO GOUTHIÈRE** *French, XVIII Century*
Ovoid vase with domed cover and square base, exquisitely *ajouré* with a design of gadroons filled with *bronze doré* leafage and parted by stripes of husk motives, the handles delicately wrought in the form of lilies scrolling into bifurcate foliations terminating in heads of bird monsters; all the rims finished with *bronze doré*
1300– beading or cabling; the base inset with panels of guilloche ornament.
Height 14¼ *inches*

Collection of Alfred de Rothschild, Esq., London
Collection of Almina, Countess of Carnarvon, London, 1925
From Arnold Seligmann, Paris

678. **LOUIS XV JASPER EWER, MOUNTED IN BRONZE DORÉ** *French, XVIII Century*
Pear-shaped vase with high cylindrical neck and loop handle, in mottled brown jasper; mounted with exquisitely chiseled *bronze doré,* including rococo scroll-
800 ings at the base, endive scrolls and festoons about the neck, a goat climbing the handle, and a hinged cover surmounted by a figure of a *putto* playing with a pet lamb. *Height* 13¼ *inches*

Note: These superb mounts are undoubtedly by the same hand as those of the celebrated Derbyshire spar vase in the Wallace Collection, London (XVIII, no. 49).

Collection of Baron E. de Rothschild, Paris
From Arnold Seligmann, Paris

679. Louis XV Celadon Porcelain Vase, Mounted in Bronze Doré
XVIII Century

1200–

Quadrangular pear-shaped vase of Chinese celadon molded beneath the glaze with collars of plantain leaves, dragon frets, and *ju-i* lappets. Beautifully mounted in *bronze doré* with *ajouré* rococo rim joined by two endive-scroll and floral loop handles serpentining to an *ajouré* rococo base wrought with foliage.
Height 16 *inches*

Note: The superb mounts of this vase, the perfection of early Louis XV design, are attributed to the *ciseleur* Just-Aurèle Meissonier (1675-1750) *orfèvre du roi* Louis XV.

From Arnold Seligmann, Paris

680. Pair Louis XV Bronze Doré Candelabra
With Saxe Porcelain Parakeets and Flowers *French, XVIII Century*

2600–

Formed as foliated clusters of triple branches with tulip-shaped candle sconces, embellished with flowers and buds, and a colorful green parakeet on a stump, in Saxe porcelain. The openwork base of rocaille leaf-scroll form.
Height 14¼ *inches*

From Arnold Seligmann, Paris

681. Louis XV Bronze Doré and Saxe Porcelain Ornament
With Blanc de Chine Figure of Shou Lao *French, XVIII Century*

1600–

In the form of an arbor or shrine, the flowers of colored porcelain, containing a seated white figure of the Taoist Immortal; at his side, a jardiniere filled with white flowers; supported on rocaille-scrolled base. *Height* 14 *inches*

From Arnold Seligmann, Paris

682. Louis XV Bronze Doré Candelabrum, with Saxe Porcelain Figure
French, XVIII Century

1050–

Composed of a porcelain figure of a Chinese boy in pink flowered garment, with nodding head, standing in a boscage under a canopy of gilded bronze, with porcelain flowers, having foliated sconces for two candles. A fabric screen can be pulled down in front of the figure. The base of rocaille C-scroll form.
Height 15¾ *inches*

From Arnold Seligmann, Paris

683. Pair Louis XV Bronze Doré Chenets *French, XVIII Century*

1000–

Beautifully wrought with figures of a little boy and girl, each with a casket slung over the shoulder, seated upon a rocky mound from which springs at the rear a curved branch of foliage. Fine patina. *Height* 11½ *inches*

From Arnold Seligmann, Paris

684. Louis XVI Bronze Doré and Statuary Marble Mantel Clock
J. A. Lepaute, Paris, circa 1785

150–

Festooned drum clock surmounted by an urn of flowers and supported on two rosetted columns with floriform finials; on serpentine-fronted plinth.
Height 14½ *inches*

685. PAIR LOUIS XVI SMOKY AGATE URNS, MOUNTED IN BRONZE DORÉ
French, XIX Century

700- Ovoid urn with cover, mounted in *bronze doré* with two female mask loop handles hung with swags of flowers, *ajouré* rim, chiseled base and finial ornament. *Height* 9 *inches*

686. LOUIS XVI BRONZE DORÉ AND STATUARY MARBLE MANTEL CLOCK
Le Comte, Paris, circa 1775

350- Drum clock flanked by figures of a scantily draped angel, representing Love, with extended arm holding a laurel wreath over the head of a nymph, symbolizing Innocence on the opposite side, who is ascending the clouds with doves at her feet; on oblong statuary marble plinth with outset fluted corners, chiseled with a frieze of sportive *putti* centring an oval shield of arms and mounted in *bronze doré,* with vasiform feet. *Height* 23 *inches*

Collection of William Martin, Esq.

From Arnold Seligmann, Paris

687. PAIR LOUIS XVI CARVED AND GILDED STOOLS *French, XVIII Century*

770- Cushioned square top covered in old sky blue velvet, frame and square tapered legs carved with fluting, beading, and rosettes.

Collection of Mme Collard-Davinroy, New York, 1930

688. PAIR LOUIS XVI BRONZE DORÉ STATUETTES, FORMING CANDELABRA
French, XVIII Century

1000- Composed of figures of a little boy and girl holding pots of tulips, the flowers of which are fitted with *bobêches* for two candles; the figures stand on fluted circular plinths chiseled with laurel wreaths and resting on paneled square bases. *Height* 15¾ *inches*

Collection of Lord Rivers, Manor House, Hinton St. Mary, England

From Jacques Seligmann, Paris

689. LOUIS XV BRONZE DORÉ CHINOISERIE CLOCK *Gudin le Jeune, Paris, circa* 1770

9
700- Composed of two kneeling figures of Chinese supporting between them the drum-shaped clock on which is seated a third smaller Chinese figure. Dial inscribed: *Gudin le Jeune, Paris.* Surmounting red and gold *laqué* wood plinth. *Height* 11 *inches*

Collection Philippe Wiener, Paris, 1929, no. 54

From Jacques Seligmann, Paris

690. LOUIS XV KINGWOOD PARQUETERIE SMALL COMMODE *French, XVIII Century*

1050- Serpentine oblong top of *fleur de pêche* marble, the body of slightly *bombé* contour fitted with two drawers and flowing into the rimmed angular legs. Veneered with a trellis *marqueterie* of quartered lozenge motives and embellished with finely chiseled *bronze doré* shoulder mounts, handles, and escutcheons of rococo form, a pierced motive upon the valanced skirt. *Height* 32 *inches; width* 31 *inches*

From Jacques Seligmann, Paris

691. **Louis XV Kingwood Parqueterie Small Commode** *French, XVIII Century*
Companion to the preceding.
1050— From Jacques Seligmann, Paris

692. **Louis XVI Ebony and Lacquer Writing Table Mounted in Bronze Doré** *Durand, Paris*
Oblong writing and reading table with bronze-galleried top embellished with Oriental black and gold lacquer panels and fitted with hinged tablet on strut, frieze with fitted writing drawer and smaller drawer in front; shaped supports with interlaced stretchers. Finely made reproduction, after Weisweiler of Queen Marie Antoinette's reading table. Stamped G. DURAND.
450—
Height 29½ *inches; length* 32 *inches*

693. **Louis XV Tulipwood Small Table Plaqué with Sèvres Porcelain** *Durand, Paris*
Oblong top with inserted Sèvres porcelain plaque decorated in apple green and gold with a trellis design enclosing smaller flowers; drawer and shelf in front, gilded bronze mounts and shoes. Stamped F. DURAND. A beautifully made reproduction of a table in the Louvre (Camondo Collection).
225—
Height 28 *inches; width* 19 *inches*

694. **Louis XV Beauvais Tapestry Cheval Screen** *French, XVIII Century*
Woven with a *chinoiserie* group of five musicians with string instruments playing around a table covered with a bluish green cloth, before a baroque niche with a suspended canopy and two pendent musical trophies, in a beige ground. Rococo carved and gilded leaf-scrolled frame of later date.
425—
Height 47 *inches; width* 31½ *inches*

695. **Louis XVI Acajou Occasional Table, Mounted in Bronze Doré** *Sormani, Paris*
Small oblong table with drawer, on fluted supports; with trellis-inlaid top, gilded bronze rims and mounts. Well-made reproduction, stamped SORMANI, PARIS.
150—
Height 28½ *inches; width* 21¼ *inches*

696. **Louis XV Inlaid Tulipwood Petite Commode** *French, XVIII Century*
Serpentine oblong top of figured dove marble, front with two crossbanded and quartered drawers, cabriole legs. Veneered in beautiful light golden tulipwood with rococo *bronze doré* escutcheons, knee mounts, and sabots.
300—
Height 31½ *inches; width* 25 *inches*

697. LOUIS XV TULIPWOOD AND AMARANTH MARQUETERIE BONHEUR DU JOUR *French, XVIII Century*

Oval table surmounted by a semi-oval superstructure with *bronze doré* gallery, pierced with a chain motive, and containing a small drawer and recess flanked by cupboards; frieze with single fitted drawer, quadrangular cabriole legs with *bronze doré* knee mounts and *sabots* and enclosing a rimmed kidney-shaped undershelf. The whole beautifully inlaid with panels of amaranth containing *marqueterie* vases of flowers, utensils, writing materials, etc., within borders of tulipwood. *Height 36½ inches; width 23½ inches*

900-

Collection of Charles E. Dashwood, Esq., Wherstead Park, Suffolk, 1930

From J. Rochelle Thomas, London

698. LOIS XVI TULIPWOOD AND CITRONNIER MARQUETERIE BONHEUR DU JOUR *Charles Topino (M.E. 1773); French, XVIII Century*

Narrow oblong top of yellow Siena marble with three-quarter gallery surmounting double cupboards opening to interior lined with tulipwood, a fitted drawer below; in the lower section, a hinged desk surmounting a paneled small drawer; round tapering legs inlaid with mock fluting and enclosing a galleried undershelf. The front, sides, and undershelf all finely inlaid with panels of *citronnier* beautified with *marqueterie* nosegays of flowers, the ground minutely speckled. *Bronze doré* beaded rims. Stamped under rails C. TOPINO. *Height 39½ inches; width 13½ inches*

3600-

Note: Charles Topino, one of the foremost *ébénistes* of the period, came to Paris from Arras about 1745 and passed master in June, 1773; he dwelt in the rue du Faubourg Saint-Antoine and was known for his *meubles de luxe,* many of which were furnished by him to the other *ébénistes* of his time. He became councillor of his corporation in 1782, but was destined to be ruined by the Revolution. His works are notable for their elegance. See Salverte, *Les Ebénistes du XVIIIe Siècle,* 1923, pp. 306-37.

Collection Philippe Wiener, Paris, 1929

From Jacques Seligmann, Paris

699. LOUIS XVI MARQUETERIE SMALL TAMBOUR-FRONT BONHEUR DU JOUR *Pierre Denizot (M.E. 1740); French, XVIII Century*

Upper section recessed, with pierced *bronze doré* gallery, and tambour front enclosing compartment lined in *acajou;* the front of the table rimmed and surmounting four small drawers; square tapering legs. Beautifully veneered *à quatre faces,* the back with plain panels, the front and sides with a rosetted cube *parqueterie,* the frieze and top drawer with a running guilloche motive enclosing leaf rosettes; upon the corner pilasters, mock flutings. Executed in tulipwood, kingwood, and harewood with borders of amaranth. Small *bronze doré* rosette and ring handles. Stamped underneath P. DENIZOT. *Height 36 inches; width 16½ inches*

2600

Note: Pierre Denziot (c.1715-1782), son of the *ébéniste* Jacques Denizot; became master in 1776, and in the same year received a warrant of appointment to the Comte d'Artois, with whom he remained in favor all his life. His work comprises all types of fine furniture, some of his products appearing in royal collections in France; a commode with his stamp is in the South Kensington Museum, London. See Salverte, *ed.* 1923, pp. 89-90.

From Jacques Seligmann, Paris

700. Louis XV Tulipwood and Citronnier Marqueterie Occasional Table

French, XVIII Century

Oval rimmed top with *ajouré* half-gallery, the frieze with end drawer; on slender quadrangular cabriole legs with *bronze doré* knee appliqués and *sabots* and enclosing an oval undershelf. The top, frieze, and undershelf finely inlaid with a trellis design enclosing sprigs of tiny carnations, the top centring an oval medallion with *marqueterie* view of a town. *Height* 30 *inches; width* 19½ *inches*

1700-

From Jacques Seligmann, Paris

701. Régence Carved Walnut and Needlepoint Wing Armchair

French, Early XVIII Century

Deep back with wings, closed sides, and seat cushion covered in fine *gros point* of the period, developing gaily colored baroque foliations enclosing *petit point* figures of animal monsters and Chinese musicians, in the manner of Pillement. Shell-carved and valanced front rail, acanthus-carved cabriole legs. Frame apparently of later date.

300-

Collection of Henri S. de Souhami, New York, 1922

702. Regence Carved Walnut and Needlepoint Wing Armchair

French, Early XVIII Century

300-

Companion to the preceding. Frame apparently of later date.

Collection of Henri S. de Souhami, New York, 1922

703. Louis XV Acajou Pedestal Mounted in Bronze Doré
With the Arms of the Elector of Bavaria

Attributed to Charles Cressent (*M.E. fl.*1720); *French, XVIII Century*

1800-

Quadrangular pedestal flaring at the corners into a wider base with concave sides; veneered in *acajou* and sumptuously mounted in *bronze doré* with rims elaborately chased with strapwork and foliage, etc., acanthus scrolled knee appliqués and *sabots,* a plumed female head upon the base panel and, above, twin escutcheons garlanded with endive and other foliage, surmounted by a crown and hung with crossed quivers. Very rare. *Height* 48 *inches; width* 16½ *inches*

Note: The armorial bearings are those of Charles Albert, Elector of Bavaria (1726-45), and of his wife, Maria Amalie, daughter of the Emperor Joseph I. See note to catalogue number 714.

Collection Paul Dutasta, Paris, 1926

704. LOUIS XV CITRONNIER MARQUETERIE OVAL TABLE
MOUNTED IN BRONZE DORÉ *Durand, Paris*

Oval top and undershelf inlaid with a trellis and fleurette design in dark woods in a ground of lemonwood; rimmed in bronze. One drawer, curved and tapered supports, gilded bronze mounts and shoes. Fine reproduction, stamped F. DURAND FILS. *Height* 31 *inches; width* 19¼ *inches*

150-

705. LOUIS XVI INLAID HAREWOOD AND SATINWOOD POUDREUSE
Swiss, Late XVIII Century

With square double-hinged top opening to interior for toilet articles with hinged mirror, the front and sides with drawers, mock-drawers, and cupboards; recessed concave front, square tapering legs. Finely inlaid with panels of burl satinwood, bordered with harewood. *Height* 31½ *inches; width* 26¼ *inches*

275

706. LOUIS XVI INLAID ACAJOU AND TULIPWOOD CONSOLE
MOUNTED IN BRONZE DORÉ
Etienne Levasseur (M.E. 1767); French, XVIII Century

850-

Oblong top with serpentine sides, in white tapestry marble with elegant pierced *bronze doré* gallery; frieze with single long drawer; round tapering legs inset with gilded bronze flutings, and enclosing a galleried undershelf with the contours of the top. The frieze and undershelf veneered with a diamond *parqueterie* design, the latter overlaid with an oval medallion; finely mounted in *bronze doré* with chiseled frieze panels and square rosettes upon the corner dies. Stamped twice underneath E. LEVASSEUR M E. *Height* 36 *inches; length* 44 *inches*

Note: Etienne Levasseur (1721-1798), was one of the principal *ébénistes* of his period and was received master in April, 1767, when he was working in the rue du Faubourg Saint-Antoine at the sign of the *Cadran Bleu.* He specialized in *marqueterie* of precious woods and 'Boulle' work, and executed many pieces for the *châteaux* at Versailles and St. Cloud. He is well represented in the various palaces furnished by the Mobilier National and also at Windsor. See Salverte, *ed.* 1923, p. 200.

Collection of Henry Symons, New York, 1923

707. LOUIS XVI AMARANTH AND HAREWOOD MARQUETERIE CONSOLE
French, XVIII Century

375

Type of the preceding, with galleried semi-oval top and white tapestry marble tablet; frieze with single long drawer, on round fluted and slightly swelling legs supporting a galleried undershelf, on vasiform feet. The frieze inlaid with panels of rosetted trellis work on a harewood ground, the undershelf with a plain diamond lattice pattern. *Height* 36 *inches; length* 40½ *inches*

708. Louis XVI Ebony Writing Table, with Bronze Doré Mounts
By Gouthière or Thomire *French, XVIII Century*

1000- Oblong top lined with tooled brown leather and framed in a gilded bronze molding, three drawers at one side, fluted round tapered legs. The frieze all around is *plaqué* with *bronze doré* mounts embodying winged chimerae flanking mascarons and developing leaf *rinceaux*—from the mouths of the chimerae depend festoons of beads. The design is represented against a background of royal blue glass, framed in gilded bronze borders chiseled with guilloche and beading. Centring the frieze on both sides is a *bas relief* panel in gilded bronze, chiseled with a group of sporting *putti* playing musical instruments among clouds. The supports are enriched with bronze beaded and gadrooned capitals and feet.

Height 30½ *inches; length* 36¼ *inches*

Note: The table bears close affinity with the work of Riesener and is further distinguished by its superbly chiseled mounts, unquestionably by Gouthière or Thomire.

Collection Paul Dutasta, Paris, 1926
From Arnold Seligmann, Paris

709. Pair Louis XV Carved and Laqué Chauffeuses in Amber Cut Velvet
French, XVIII Century

500- Cartouche-shaped molded back crested with carved floral ornament, flower-carved front rail and molded cabriole legs; the frame *laqué* gray, with moldings and carved details in blue. Back and seat in antique ivory and amber *giselé* velvet.

Collection of Mme Collard-Davinroy, New York, 1930

710. Louis XVI Acajou Commode, Mounted in Bronze Doré
French, XVIII Century

1000- Rectangular body, showing unusual speckled figure, sometimes called 'partridge' wood; contains three long drawers, two of which are of even depth and enriched with chiseled gilded bronze moldings, handles formed of baskets of flowers framed in laurel sprays and suspended from ribbon knots, key plates in the form of flaming hearts flanked by laurel and palm leaves. The third drawer is in the frieze and is enriched with a magnificent fillet of leaf volutes developing fruits, in chiseled gilded bronze. Fluted returns extended into tapered round legs, also richly mounted. White tapestry marble top.

Height 33¾ *inches; length* 50 *inches*

Note: The commode is of the Louis XV — Louis XVI period and has been considered part of the furnishings of the apartments of Madame de Pompadour, proofs of which are said to be the heart-shaped escutcheons and the basket of flowers in the handles, a motive featured in her portrait by Drouais. The mounts have every indication of being the work of Gouthière.

Collection of the Marquis of Hertford, London
Collection of Sir Richard Wallace, Bart., Hertford House, London
From Jacques Seligmann, Paris

711. LOUIS XVI ACAJOU MARQUETERIE COMMODE, MOUNTED IN BRONZE DORÉ

Jean Henri Riesener (M.E. 1768); French XVIII Century

Rectangular body containing two deep long drawers, above which are three small frieze drawers. The front centres a rectangular *marqueterie* panel showing an urn of flowers in tinted woods in a ground of light sycamore; the frieze is enriched with a running band of interlaced guilloche and leafage in bronze, and the slightly curved supports rest on bronze lion's paws from which ascene acanthus leaf sprays; the returns are ornamented with bronze corbels from which depend swags of acanthus. Top of *rosso antico* marble. Stamped three times on the back with the letters E. D., monogrammed, collector's mark(?).

1500—

Height 34¼ inches; length 45½ inches

Note: If we exclude the trellis *marqueterie,* the commode is virtually the companion to the splendid commode given to Riesener in the Countess of Carnarvon collection sold at Christie's, May 1925, no. 311. See also no. 310 in the same collection, the commode stamped RIESENER.

Collection of Count Moritz von Isenburg Phillipseich
From Arnold Seligmann, Paris

712. LOUIS XVI KINGWOOD AND CITRONNIER MARQUETERIE BOUDOIR DESK MOUNTED IN BRONZE DORÉ

Jacques Dubois (M.E. 1742); French, XVIII Century

Upright, with oblong white tapestry marble top surmounting an inlaid cove-molded frieze and glazed double cupboards fitted with curtains and opening to interior with shelves; an *abattant* below falling to disclose a desk lined with tulipwood and fitted with drawers, pigeonholes, and writing tablet; below this, again, a paneled cupboard. The *abattant,* cupboard, and sides are all beautifully inlaid with a rosetted trellis design in a *citronnier* ground bordered with kingwood, the chamfered pilasters inlaid with *citronnier* panels. Mounted in *bronze doré* with bands of ovolo and wave molding, husk pendants, and console brackets on the pilasters, and a graceful floral festoon upon the *abattant.* Stamped on rear I. DUBOIS M.E. *Height 5 feet 3 inches; width 27 inches*

4700—

Note: Jacques Dubois (*c.* 1693-1763) was for long a privileged worker in the Faubourg Saint-Antoine and passed master in September, 1742. A fine *encoignure by* him was in the collection of Alphonse de Rothschild. See Salverte, *ed.* 1923, pp. 95-6.

Collection of Sir Richard Wallace, Bart., Hertford House, London
Collection of Sir John Murray Scott
From Jacques Seligmann, Paris

713. PAIR LOUIS XV AMARANTH MARQUETERIE OCCASIONAL TABLES *Durand, Paris*

Small rectangular table of slightly *bombé* form, with two drawers in front and one at the side, also a leather-lined pull-out shelf in front. Decorated with panels of foliage *marqueterie* in dark woods, in a ground of matched amaranth. *Fleur de pêche* marble top rimmed in gilded bronze; corners and curved supports also mounted in bronze. Stamped F. DURAND FILS. Finest quality reproductions.

500—

Height 28 inches; width 12 inches

714. LOUIS XV TULIPWOOD MARQUETERIE SERPENTINE-FRONT COMMODE MOUNTED IN BRONZE DORÉ

Charles Cressent (*M.E., fl. c.*1720); *French, XVIII Century*

Serpentine oblong top of *brèche d'Aleppo* marble, the front with two long drawers following the contours of the top, the lower with a recessed cartouche at centre; cabriole legs. The front and sides are inlaid with a lattice *parqueterie* design in tulipwood. Superbly mounted in *bronze doré* with panels chiseled with guilloche work, rococo knee appliqués, and leaved lion-paw feet, the drawers with floriated rococo handles; the upper drawer is centred with a Chinese pagoda appliqué upon a garland of flowers, the recessed centre of the lower drawer with an urn of flowers flanked by springing floral branches. Unsigned. 5500-

Height 33½ *inches; length* 59 *inches*

Note: Charles Cressent (1685-1768) was both *ébéniste* and sculptor, and in addition to the appliqués which he designed for his *meubles de luxe,* also executed candelabra, clocks, and portraiture. He was in the service of the Regent Philippe d'Orleans and also worked for the King of Portugal. He signed very few of his pieces, as it was not the custom in his generation, but the attribution of the present work may be regarded as a certain one. See Salverte, *ed.* 1923, pp. 66-69.

From Arnold Seligmann, Rey & Co., Inc., New York

715. LOUIS XVI CARVED AND GILDED FAUTEUIL IN AUBUSSON TAPESTRY

French, XVIII Century

200 Square arched back with fluted columnar uprights, the arms elaborately carved with imbricated leafage crosstied with ribbon motives; ribbon-carved rails, spirally fluted round tapering legs. Back and seat in Aubusson silk-woven tapestry of the period, developing vases of flowers and festooned *rinceaux* in the manner of Salembier. Frame apparently of later date.

716. LOUIS XVI ACAJOU TABLE DE CHEVET, MOUNTED IN BRONZE DORÉ

French, Late XVIII Century

200 Small oblong table, the front enclosed by a tambour shutter, a drawer above; bronze-galleried white marble top; slender square tapered supports with domed X-stretchers; with delicately chiseled *bronze doré* mounts.

Height 33 *inches; width* 16 *inches*

Collection of James Warren Lane, New York, 1924

717. LOUIS XVI TULIPWOOD AND CITRONNIER MARQUETERIE CONSOLE

Attributed to Charles Topino (*M.E.* 1773); *French, XVIII Century*

650- Semicircular top of bluish gray marble, frieze with single drawer, on round tapering legs inlaid with mock flutings and containing galleried undershelf inlaid with two panels of rosetted latticework in a tulipwood ground, centring a lacewood panel containing an urn of flowers. The frieze and drawer are beautifully inlaid with floral festoons on panels of *citronnier* wood within decorative crossbandings. *Height* 33 *inches; length* 37½ *inches*

See note to catalogue number 698.

Collection Paul Dutasta, Paris, 1926

From Arnold Seligmann, Paris

718. LOUIS XVI ACAJOU TABLE VITRINE, MOUNTED IN BRONZE DORÉ

Durand, Paris

Glazed oblong top on four round tapered legs, with handsome gilded bronze mounts in the style of Gouthière. Well-made reproduction. Stamped F. DURAND.

Height 31 *inches; length* 36 *inches*

725

719. LOUIS XVI ACAJOU TABLE VITRINE, MOUNTED IN BRONZE DORÉ

Durand, Paris

Companion to the preceding.

725

720. RÉGENCE RICHLY CARVED AND GILDED BERGÈRE IN BEAUVAIS TAPESTRY

French, XVIII Century

Oval kidney-shaped back, closed arms with armpads on scrolled supports, serpentine seat rails and quadrangular cabriole legs all finely carved with rocaille leafage, scrolls, and scattered floral motives and crested with a cluster of blossoms. Covered in Beauvais tapestry with old rose ground, developing landscape cartouches framed in floral garlands, the back enclosing a Chinese in Venetian red robe, beating drums, the loose seat cushion depicting the cat and the mouse of La Fontaine's *Fables*. The frame probably of somewhat later date.

250

721. PAIR LOUIS XVI BLEU TURQUIN MARBLE PEDESTALS MOUNTED IN BRONZE DORÉ IN THE MANNER OF GOUTHIÈRE

260

Tapering square columnar pedestal, lavishly mounted with panels of *bronze doré* beading, garlanded crossed quivers, and capitals with suspended clusters of oak leafage and *rinceaux*. Apparently nineteenth century.

Height 44 *inches; width* 12½ *inches*

723. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY

French, XVIII Century

Shaped back and seat covered in antique tapestry designed with figure subjects after Boucher and bird subjects after J. B. Oudry, garlanded with flowers, reserved in a *rose du Barry* and white ground. Molded and voluted frames of later date, carved with flowers and leafage.

From Maus, Paris

550

724. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY

400

French, XVIII Century

En suite with the preceding.

From Maus, Paris

725. Pair Louis XV Carved and Gilded Fauteuils in Aubusson Tapestry
French, XVIII Century

500 *En suite* with the preceding.
From Maus, Paris

726. Pair Louis XV Carved and Gilded Fauteuils in Aubusson Tapestry
French, XVIII Century

500 *En suite* with the preceding.
From Maus, Paris

727. Louis XV Carved and Gilded Canapé in Aubusson Tapestry
French, XVIII Century

725 *En suite* with the preceding. *Length 6 feet 6 inches*
From Maus, Paris

728. Louis XV Tulipwood and Harewood Marqueterie Bureau à Cylindre
Jean-Henri Riesener (*M.E.* 1768); *French, XVIII Century*

1700 Of the Louis XV — Louis XVI transitional period, the front enclosed by a cylinder shutter, the interior fitted with four small drawers and compartments; in the apron are five drawers, and the top is guarded by a wooden gallery fret-carved with a band of interlaced ornament; supported on four tapered and curved legs in the taste of the Louis XV period. The bureau is decorated on all four sides, also the top and the cylinder shutter, with magnificent panels of floral marquetry in various woods in grounds of harewood, citronnier, and other woods, with tulipwood and kingwood borders. Chiseled gilded bronze wreath handles and scrolled leaf sabots. Stamped J. H. RIESENER.
Height 42½ inches; length 45 inches

Note: Jean-Henri Riesener, perhaps the greatest *ébéniste* of his age, passed master in 1768. At an early age he entered Ooben's atelier in Paris and under his tutelage became expert. Upon Oeben's death, Riesener became the director and later married Oeben's widow. He is represented in the Louvre, the Petit Trianon, Buckingham Palace and numerous private collections. *Vide* Salverte, ed. 1923, pp. 268-270.

Collection Baron de Luçay, Paris
From Jacques Seligmann, Paris

729. **Louis XVI Amaranth and Harewood Marqueterie Commode Mounted in Bronze Doré** *J. F. Leleu (M.E. 1764); French, XVIII Century*

Oblong top with rounded corners, in *bleu turquin* marble rimmed with gilded bronze, shallow frieze drawer in harewood overlaid with elaborate and finely chiseled *bronze doré* work developing a chain of interlaced vine branches and husks. Two long drawers below paneled as one and inlaid with leaf *rinceaux* in the manner of Salembier, in a harewood ground; the panel and skirt is valanced at the centre; on short vasiform legs. The sides are inlaid with a beautiful rosetted trellis design in panels. Sumptuously mounted in *bronze doré* with the frieze work above-mentioned, chiseled rim moldings, panel border of leaf and tongue ornament and, upon the pilasters, mock flutings with bold single acanthus leaves springing from the base; at the centre, a beautiful bowknotted oval medallion containing a lyre garlanded with bay leaves and surmounted by a sunburst with a mask. Stamped on top under rim J. F. LELEU.

6000.

Height 35½ *inches; length* 57 *inches*

Note: This magnificent commode was purchased by order of King George III of England on the public square at Versailles, at the sale of the national treasures after the French Revolution; it was given by him to his personal physician, Dr Coningsby, and descended through the family of the well-known manufacturer Joseph Arkwright (see below).

Jean François Leleu (1729-1807), one of the most famous industrial artists of his age, became master in 1764, and worked in the rue Royale, where he executed furniture for the court, Madame du Barry, and the Condé; he is represented in the Petit Trianon and the Louvre. See Salverte, *ed.* 1923, pp. 192-5.

Collection of King George III of England
Collection of Dr Coningsby, Hampton Court, Hareford, Cornwall (*c.*1780-1800)
Collection of Joseph Arkwright, Esq., Hampton Court, Hareford, Cornwall
From the Arkwright family, 1924
From Arnold Seligmann, Paris

730. **Louis XVI Citronnier Secrétaire à Abattant, Plaqué with Sèvres Porcelain** *C. L. Coste, M.E.; French, XVIII Century*

850-

Oblong rimmed top of white tapestry marble with three-quarter *ajouré* gallery, paneled sides, and drop front opening to interior desk lined with *citronnier* wood, a long drawer below paneled as three and also fitted for writing; on round fluted and tapering legs enclosing a shaped and rimmed undershelf. Mounted in *bronze doré* with plain rims and flutings, the *abattant* inset with an oblong plaque of Sèvres porcelain of the period, painted with a hanging basket of flowers within a turquoise blue border *piqué* with pearl motives. Stamped underneath C. L. COSTE.

Height 51½ *inches; width* 25 *inches*

Collection of the Rt. Hon. Gerald Henry, Lord Foley
From Jacques Seligmann, Paris

731. **LOUIS XVI HAREWOOD MARQUETERIE BUREAU À CYLINDRE**
David Roentgen (*M.E.* 1780) ; *French, XVIII Century*

Oblong top furnished with a finely wrought parcel-gilded bronze gallery pierced with loops and containing a single long drawer; below this a cylinder richly inlaid with *marqueterie* of Chinese figures on a garden terrace—a boy feeding a parrot, a lady and child talking to a gardener, and two servants with a lantern; the interior fitted with drawers and pigeonholes. Kneehole front below, with three drawers also delightfully inlaid with pairs of Chinese figures and a group of fishermen's impedimenta upon the central drawer; the sides with arrangements of gardener's stuff and parrots perched on drapery festoons; square tapering legs applied with *bronze doré* garrya-husk drops. The upper drawer fronts, shoulders, etc. are finely finished with panels of root walnut crossbanded with tulipwood. The monogram D.R. of the *ébéniste* is inlaid beneath the lock of the central drawer. *Height* 53 *inches; width* 45 *inches*

800-

Note: David Roentgen (1743-1807), celebrated German *ébéniste,* came to France in 1774, passed master on May 24, 1780, and opened a shop on the rue Grenelle-Saint-Honoré and branches in Berlin and Vienna. He traveled to Italy and Brussels, executing works for many notables. His downfall came with the Revolution. He is represented in the South Kensington and other museums. See Salverte, *ed.* 1923, pp. 276-9. This magnificent desk is recorded in Prof. C. Huth's book on David Roentgen's furniture.

Collection De Polès, Paris, 1927
From Arnold Seligmann, Paris

732. **LOUIS XV BOIS DE ROSE PARQUETERIE CABINET WITH SÈVRES PORCELAIN PLAQUE** *Durand, Paris*

250 Shaped body with single door in front enclosing shelves, the door mounted with an oval Sèvres plaque painted with a group of children in a landscape, after Boucher. Richly mounted in *bronze doré.* Shaped top of *brèche d'Aleppo* marble. A well-made reproduction, stamped F. DURAND.
Height 43 *inches; width* 34 *inches*

733. **LOUIS XV BOIS DE ROSE PARQUETERIE CABINET WITH SÈVRES PORCELAIN PLAQUE** *Durand, Paris*

250 Companion to the preceding.

734. **LOUIS XVI FRUITWOOD MARQUETERIE OVAL TABLE IN THE MANNER OF DAVID ROENTGEN** *Durand, Paris*

150 Oval banded top with single drawer and square tapering legs; top inlaid in the manner of Roentgen with a group of three *chinoiserie* figures on a garden terrace. Stamped underneath G. DURAND. A reproduction of fine quality.
Height 29 *inches; width* 28½ *inches*

735. LOUIS XVI BRONZE AND BRONZE DORÉ MALACHITE GUÉRIDON
French, XIX Century
Circular top veneered with richly marked malachite and supported on a bronze tripod. *Height* 30¾ *inches; diameter* 18 *inches*
225– Collection of Henry Trube, 1893

736. LOUIS XV BOIS DE ROSE CABINET VITRINE, MOUNTED IN BRONZE DORÉ
Durand, Paris
Standing cabinet with rounded front, glazed door, sides, and shelves. Enriched with rocaille gilded bronze moldings, leaf-scroll mounts, and paw feet. Molded top of dark mottled white marble. Finest quality reproduction, stamped F. DURAND. *Height* 5 *feet* 6 *inches; width* 52 *inches*

725–

737. LOUIS XV BOIS DE ROSE CABINET VITRINE, MOUNTED IN BRONZE DORÉ
Durand, Paris
Companion to the preceding.

225–

TAPESTRIES

738. BRUSSELS TAPESTRY *Circa* 1680
JUPITER AND CALLISTO. Depicting a wooded landscape with trees in the right foreground and a statuary plinth at left, surmounted by an urn filled with flowers; in the distance, a glimpse of houses by a lake in brilliant sunshine. In the central foreground, Jupiter, disguised as Diana in golden robes, carrying bow and quiver and accompanied by two hounds, walks beside a reed-fringed pool conversing with Callisto in flowing brownish red draperies. Broad brown border of golden leaf scrollings entwined with flowers, fruit and grapes and enlivened with gaily colored figures of macaws and parrots, urns, crossed quivers, etc. Woven in rich wools, sumptuously highlighted in silk. Has been reduced. *Height* 10 *feet* 11 *inches; width* 10 *feet* 4 *inches*

650–

Collection of Baron Henri de Rothschild, Paris
Collection of Emile Jellinek-Mercedes, New York, 1926

8000

739. LOUIS XV BEAUVAIS TAPESTRY

Nicholas Besnier and Jean Baptiste Oudry, circa 1750

THE TOILETTE OF PSYCHE. The nude nymph, partly covered by a white robe, is seated cross-legged upon a cerise drapery at the left, on a gilded *fauteuil.* Two maidens, robed in pale yellow and rose, arrange her hair as she gazes at her reflection in the golden mirror placed upon a cherry red drapery on a rococo table, supported by two other maidens, who glance admiringly at her beauty. At right are two more nymphs, one seated and arranging a garland of forget-me-nots and roses, the other bearing a salver with a perfume bottle and powder jar. In the foreground, a large rococo ewer and basin and, at left, a pair of sandals. Before a marble fountain surmounted by statuary figures of cupids with dolphins, a prospect of summer woodland at right. Signed at lower right BESNIER & OVDRY. A BEVVAIS. Woven in fine wools, lavishly enriched with silk. The tapestry is finished with a plain blue selvage. *Height* 11 *feet; width* 8 *feet* 10 *inches*

Note: This tapestry is one of a set of five, woven during the years 1741-53, when the Royal Beauvais looms were under the jurisdiction of Nicholas Besnier and Jean Baptiste Oudry. The *Story of Psyche* was one of Boucher's greatest and most successful sets. It consisted of five pieces, and examples are in many famous collections, including a set in the Swedish Royal collection, the Royal Italian collection, and the Petit Palais. The present panel is the smallest woven of this beautiful cartoon, and in its perfection of weaving can be considered one of the greatest documents of the golden age of tapestry weaving in France.

Collection of Sir Anthony de Rothschild, London
From French & Co., Inc., New York

600

740. LOUIS XV AUBUSSON TAPESTRY *Circa* 1760

BERGÈRE ET SON TROUPEAU. A hilly landscape in the Auvergne. In the foreground a number of rustics, youths, and girls are attending sheep and cattle and drawing water at a spring, also hoeing; in the distance is seen a hillside town and Roman aqueduct; tall trees predominate, their foliage reflecting the light. Border woven with a running vine of leaves and flowers, in colors.

Height 9 *feet* 1 *inch; width* 7 *feet* 4 *inches*

Collection of Emile Jellinek-Mercedes, New York, 1926

550

741. SOHO TAPESTRY, AFTER JEAN ANTOINE WATTEAU *Circa* 1740

THE DANCE. View of an undulating meadow, with a thatched farmhouse in the middle distance, before which are three figures conversing; in the foreground, a youth in crimson doublet and blue breeches, treading a measure with a lady in a beige robe, while at the left a second youth in golden doublet and brilliant scarlet cloak converses with a handsome young girl robed in *tête de nègre* satin; above them waves green and russet foliage. Framed border, in old gold, of leafage, with shell cartouches at the corners and the centres of the sides. Has been reduced; some restorations. No upper border.

Height 8 *feet* 10 *inches; width* 6 *feet* 3 *inches*

Note: This tapestry and the following hanging were woven by the brothers George Smith and Stranover Bradshaw in Soho (or Fulham) about the middle of the eighteenth century. The set belongs to the so-called Ham House series, which have been published by

Mr. D. S. McColl in the *Burlington Magazine,* June and October, 1917. The present tapestry, *The Dance,* is a synthetic composition chiefly based on Watteau's *Départ pour Cythère* at Potsdam, partly on a *Fête Venetienne* at Edinburgh, and showing some relation to a work by Pater in the Wallace Collection. The full subject is illustrated in H. C. Marillier, *English Tapestries of the eighteenth Century,* 1930, pl. 46. Another tapestry of this series, entitled *The Swing,* was in the Ira Haupt collection.

Collection of Richard Croker, New York
From Arnold Seligmann, Rey, Inc., New York

742. SOHO TAPESTRY, AFTER JEAN ANTOINE WATTEAU *Circa* 1740
FRUIT GATHERING. Landscape with trees partly surrounding a house in the right middle distance. In the foreground are numerous figures of gallants and ladies conversing and an older man leaning on a cane, while a lady in rose dress and her little girl are filling a basket with large apples. Further off, at the right, are other figures conversing, one of the youths playing a flute. Border matching the preceding. Has been reduced; some restorations. No upper border.

250-

Height 9 *feet* 3 *inches; width* 6 *feet* 3 *inches*

Note: See note to the preceding. The figures in the full composition include personages from the *Diavolo Player* in the Louvre from the *Départ pour Cythère* and from Pater's *Colin Maillard* in the Wallace Collection.

Companion to the preceding
Collection of Richard Croker, New York
From Arnold Seligmann, Rey, Inc., New York

743. GOBELINS TAPESTRY, AFTER COYPEL AND BELLE *Cozette fils,* 1792
PSYCHE CONTEMPLATING THE SLEEPING CUPID. Cupid, lightly wrapped in a white drapery, lies asleep on a couch with a rose pillow and blue-lined golden coverlet, as the richly dressed Psyche, decked with a garland of flowers and pearls, stoops over him holding aloft her lamp. In the right foreground a golden brazier sends up flame and smoke. In the background are two marble figures of nymphs, supporting a rose-lined blue and gold brocade canopy between blue marble spiraled columns; between them is a plinth on which stands an urn filled with *pavots.* Formal ovolo and wave-molded 'frame' border *en camaïeu* in old gold. Signed at lower right COZETTE FILS 1792. Woven in choice wools with highlights of silk.

2000-

Height 12 *feet* 4 *inches; width* 10 *feet*

Note: An identical tapestry is exhibited at the Musée du Louvre in the Salon du Mobilier (no. 268) and is illustrated in the catalogue of the Museum by Carle Dreyfus, *Le Mobilier du XVIIme et XVIIIe Siècles,* p. 46. This is one of the *Scènes de Théâtre* adapted from the paintings of Charles Coypel by the painter Belle, *inspecteur de la Manufacture.* See Fenaille, vol. v, ser. xv, no. 2.

From Jacques Seligmann, Paris

ORIENTAL RUGS

744. BERGAMO PRAYER RUG *Circa* 1800

90-

Wide blood red mihrab scattered with small geometrical ornaments centring a gray latchhooked octagon medallion, beneath a constricted arch with gray spandrels; mauve border of latchhooked rosette motives.
Length 3 *feet* 10 *inches; width* 3 *feet* 4 *inches*

745. TABRIZ SILVER-WOVEN SILK BRIDAL RUG

425-

Dove gray field, with arabesques of orange red and pale green branches bearing peony rosettes and lotus flowers, *ciselé* and voided to show a ground of silver thread, the pattern terminating at either end in a species of green pomegranate; orange-red border of undulating lotus vines. A rug of exceptional weave and quality. *Length* 6 *feet* 1 *inch; width* 4 *feet* 2 *inches*

746. ANTIQUE LAVEHR RUG

120-

Cartouche-shaped gray field with sapphire blue spandrels woven with lotus arabesques and centring a pendented pale sea green octofoil medallion with gaily colored floral arabesques; triple border of counterchanged cusped design jeweled with blossoms in colors of the field. A fine and rare early Lavehr Kirman. *Length* 6 *feet* 4 *inches; width* 4 *feet* 4 *inches*

747. 'RHODIAN' KULAH RUG *XVIII Century*

150-

Odjaklik with hexagonal carmine field and peacock blue spandrels, patterned with stiff branches of blue lotus and varicolored smaller blossoms; old gold border with an angular undulating blood red vine hung with blue rosettes and red carnations. Repaired. *Length* 5 *feet* 6 *inches; width* 4 *feet* 4 *inches*

748. TABRIZ SILK PRAYER RUG

300-

Gray mihrab with a cusped arch hung with a mosque lamp, with twin orange-red colonnettes flanking an urn of lotus, the turquoise spandrels with orange-red arabesque branches; numerous narrow floral borders in the Ghiordes style.
Length 6 *feet* 5 *inches; width* 4 *feet* 7 *inches*

749. GHIORDES PRAYER RUG *Circa* 1700

150-

Orange-red mihrab with short colonnettes supporting a constricted round-headed prayer arch hung with a mosque lamp, the old gold spandrels overrun with floral ornament; powder blue border of angular vine motives in colors of the field. Some skillful repairs. *Length* 6 *feet; width* 4 *feet* 2 *inches*

750. GHIORDES PRAYER RUG *XVIII Century*

275-

Plain pearl gray mihrab with pointed arch, floral mosque lamp, and delicate edging of tiny red carnations, the fawn spandrels diapered with sky blue carnations; peacock blue border with a recurrent design of red carnation shrubs, highly formalized; six narrow guards. An antique rug of exceptional quality.
Length 5 *feet* 9 *inches; width* 4 *feet* 2 *inches*

751. TABRIZ SILK RUG

Dove gray field centred with a spindle-shaped sky blue medallion of lotus blossoms, garlanded with vines of orange and blue lotus, peonies, and violets; sky blue border of scrolling floral branches, between orange and red guards.

Length 6 *feet* 1 *inch; width* 4 *feet* 6 *inches*

325-

752. TABRIZ SILK PRAYER RUG

Gray mihrab with orange-red colonnettes sustaining a pointed prayer arch, the orange spandrels diapered with a light blue 'seaweed' design; mazarine blue border with a double row of floral tile motives, enclosed by six guards.

Length 5 *feet* 8 *inches; width* 4 *feet* 2 *inches*

175-

753. TABRIZ SILK RUG

Double-arched orange-red field, with pale sky blue spandrels and a pendented sky blue palmate medallion garlanded with dark blue branches and criss-crossed with curving stems of lotus, peonies, jasmines, and other flowers; orange-red border with a chain of pale blue floral cartouches enclosed by six guards. *Length* 9 *feet* 5 *inches; width* 6 *feet* 3 *inches*

350-

754. OUSHAK MEDALLION RUG *Late XVII Century*

Scarlet field overrun with straggling blue floral branches and centring a huge cusped and pendented *turunji* medallion, principally in blue and scarlet, arabesqued with floral branches, the design repeated in blue and brown quarter-medallions at the corners of the field; mazarine blue border of stiff upstanding stems of formalized carnations, lilies, and other flowers. Repaired.

Length 11 *feet* 5 *inches; width* 8 *feet*

650-

755. IMPERIAL TURKISH ('DAMASCUS') RUG *XVI Century*

The field of wine red, with an intricate pattern of curling branches with long foliated leaves and supporting highly conventionalized blossoms in blue, emerald, fawn, sea green, and turquoise, with spandrels in blue having fawn floral trails; the field is dominated by a circular medallion in emerald green with chrsyanthemum centre, surrounded by radially placed stems of carnations, hyacinths, peonies, and 'Rhodian' lilies. Border fluctating from emerald to pea green, with particolored featherlike fronds in crimson and blue, enveloping lotus, palmettes, lilies and pomegranates, the inner and outer guards similarly conceived in golden brown, with crimson and blue rosettes and stems of red flowers. *Length* 8 *feet* 3 *inches; width* 6 *feet* 7 *inches*

1900-

Note: This beautiful rug belongs to a class formerly ascribed to Damascus, from the likeness of the feathery foliage pattern and the lily stems to that of the so-called Damascus faïence. They are now established as the work of the Imperial Turkish looms, probably at Constantinople, which are said to have been established about 1510-20 by the Sultan Selim. The present example is especially notable for the extraordinary preservation of the coloring.

Collection of Vitall and Leopold Benguiat, New York, 1925

756. PERSIAN SILVER-WOVEN SILK RUG WITH ANIMALS AND EUROPEAN PERSONAGES *Yezdt(?)*, *circa* 1640

The field displays a landscape with rolling meadows, executed with the typical Persian treatment of perspective and treated largely in delicate shades of fawn, apple green, sky blue, old rose and white. Depicted are meadows with flowering shrubs, domestic animals and gazelles grazing, hares, white herons, etc., with groups of buildings, the whole disposed symmetrically to the longitudinal axis. The border, which is partly voided to show enrichments of silver thread, is divided into a number of compartments containing urns of flowers and at the four corners, landscape vignettes with couchant figures of gazelles; the right and left borders also contain two oval cartouches, each with figure of a youth in European hunting costume accompanied by a dog — the base of the cartouche supported upon a winged female mask — and below, two arched niches, each with the figure of a lady (*temp.* Charles I) with a basket of fruit, before a garden prospect. The border is enclosed by silver-woven guards *ciselé* with floral vines in relief. The rug is woven in the finest silks, gold and silver thread, and has more than a thousand hand-tied knots to the square inch. Minor repairs.

16000-

Length 7 *feet* 7 *inches; width* 5 *feet* 8 *inches*

Note: F. R. Martin (*vide infra,* p. 68) writes of this magnificent rug as follows: ". . . I have called attention to the influence exercised by Europe on the art of painting in Persia. . . . I cannot omit mentioning a couple of specimens of carpet where this influence is quite clear. The first is a carpet (fig. 156) that some years ago was sold in Constantinople for a sum of £1000. When exhibited in the Spring of 1907 at the Exhibition of Oriental Textiles at the Musée des Arts Decoratifs in Paris it had passed to the Collection of M. Cahen d'Anvers. Later it is said to have been purchased by a dealer in Paris for the enormous sum of about £6000.

This silk carpet is a Persian copy of a European tapestry (*sic*) from the commencement of the seventeenth century. . . . As regards knotting it is one of the finest extant."

The rug is attributed by Martin to the looms of Jazd (Yezdt) and dated by him *circa* 1640, which corresponds to the epoch of the European costumes; in fact, from the nature of the figures and the handling of the border, the original composition was certainly an English textile of the period of Charles I, though in all probability not a tapestry but a piece of needlework. As Martin notes, the border seems to have been taken over literally, while the field shows Persian influences. It is no exaggeration to say that this is perhaps one of the finest hand-knotted textiles in the world.

Collection Baron Franchetti, Venice
Collection Comte Cahen d'Anvers, Paris
From Dikran Kelekian, New York
Exhibited at the Musée des Arts Decoratifs, Paris, 1907
Described and illustrated in F. R. Martin, *A History of Oriental Carpets before 1800,* 1908, p. 68, fig. 156

757. KOUBA RUG *Early XVII Century*
Field of peacock blue, with a regular allover design of stiff branches arranged longitudinally of highly formalized lotus, peony, and jasmine blossoms with foliage, in a variety of mellow colors; generous deep blood red border with a
700- recurrent pattern of grayish white palmettes enclosed by large angular Y-shaped foliations in colors. Apparently reduced; some repairs.
Length 10 *feet* 8 *inches; width* 7 *feet* 4 *inches*

758. ISPAHAN CARPET *Eastern Persia, XVI Century*
The field is occupied by a regular symmetrical composition of pairs of opposed spatulate palmettes and smaller lotus blossoms, sustained by Mongolian cloudbands and bound up into an allover design by scrolling and interlacing
1200- creepers, bearing a multitude of smaller blossoms and delicate foliage and woven in turquoise and deep blue, apple green, old gold, tan, and oyster white. The broad deep green border, which exhibits a fine metallic patina, bears an unusually rich design of alternately upright and reversed fimbriated lotus palmettes alternating with smaller lotus flowers, the whole strongly interlaced with scrolling creepers of the field type. The border is enclosed between rose crimson and buff floral guards. Some restorations and repairs, as usual.
Length 19 *feet* 9 *inches; width* 8 *feet* 2 *inches*

759. SAVONNERIE PALACE CARPET
Gray field centred with a nosegay of flowers upon arabesques of saffron-color
1350- strapwork garlanded with blossoms; broad carmine border enclosed by bands of sky blue and rose and ornamented at intervals with cartouches enclosing bouquets of flowers and linked up by floral festoons; the outer edging in deep wine red. Probably of Viennese origin. *Length* 34 *feet; width* 20 *feet* 9 *inches*

From W. & J. Sloane, New York

760. ANTIQUE NORTH PERSIAN CARPET OF HERAT DESIGN
Field of sky blue, woven with lateral rows of inflorетted large 'pear' motives,
600- principally in rose and white, within a rose red border with a Herat design of 'turtle' palmettes connected by interlaced angular green branches of smaller blossoms and foliage. Small repairs.
Length 17 *feet* 7 *inches; width* 7 *feet* 1 *inch*

761. TABRIZ SILK PRAYER RUG
220- Gray field with a cusped prayer arch hung with a mosque lamp and supported on infloriated columns, the spandrels patterned with lotus arabesques; gray borders of blossoms, lightly outlined in orange and pale blue.
Length 5 *feet* 8 *inches; width* 4 *feet*

762. SEHNA KURD RUG
110- Gray field centred with a garlanded arabesque medallion, flanked by two groups of five small urns of flowers; gray border repeating the pattern of urns and flowers in colors of the field. *Length* 7 *feet* 5 *inches; width* 4 *feet* 3 *inches*

[END OF FIRST SALE]

156192.50

SECOND SALE

FIFTH SESSION

Wednesday, April 30, 1941, at 2 p. m.

CATALOGUE NUMBERS 763 TO 951 INCLUSIVE

TABLE GLASS

763. TWO PAIRS VENETIAN GOLD-DECORATED GLASS DECANTERS AND
60- NINE TUMBLERS
Etched with collars of Renaissance leaf scrollings. [Lot.]

764. EIGHTEEN VENETIAN GOLD-DECORATED AND ENAMELED GLASS CLARETS
40- Coniform goblet with a gilded band hung with Renaissance floriated scrollings in colored enamels.

30- 765. SEVENTEEN VENETIAN GOLD-DECORATED AND ENAMELED GLASS CHAMPAGNES
Design of the preceding.

766. EIGHTEEN VENETIAN GOLD-DECORATED AND ENAMELED GLASS SHERRIES
30- Design of the preceding.

767. EIGHTEEN VENETIAN GOLD-DECORATED AND ENAMELED GLASS SHERRIES
20- Similar to the preceding.

768. EIGHTEEN VENETIAN GOLD-DECORATED AND ENAMELED GLASS PORTS
15 Design of the preceding.

769. EIGHTEEN VENETIAN GOLD-DECORATED AND ENAMELED GLASS LIQUEURS
25 Design of the preceding.

770. EIGHTEEN VENETIAN GOLD-DECORATED AND ENAMELED GLASS TUMBLERS
40- Design of the preceding.

771. NINETEEN VENETIAN GOLD-DECORATED AND ENAMELED GLASS FINGER BOWLS
120- AND FIFTEEN TRAYS
Design of the preceding.

772. TWELVE VENETIAN GOLD-DECORATED GLASS MELON SUPREMES
140- Gold-etched with a border of Renaissance foliations and groups of sportive *putti.*

773. VENETIAN AMBER GLASS LIQUEUR SERVICE
Comprising a twin bird carafe, eleven tiny liqueur glasses, and a round tray. [Lot.]
1v 15

774. ENAMELED RUBY GLASS CLARET JUG AND SIX WINES
Lavishly incrusted with gilding, the decanter with oak leaves, the glasses with bands of Renaissance scrollings, in colored enamels. [Lot.]
20-

775. CUT GLASS COVERED SWEETMEAT JAR AND TWO DECANTERS *English, XIX Century*
Inverted pyriform bowl with cover; heavy decanter cut with drapery festoons; and a pyriform decanter etched with floral festoons and cut with *diamanté* spirals. [Lot.] *Heights* 11¾ *to* 12½ *inches*
30-

776. CUT GLASS PUNCH BOWL *English, XIX Century*
Cut with elongated stellate motives enclosing narrow *diamanté* lozenges; valanced rim with chrysanthemum cutting. *Diameter* 14 *inches*
15-

MINTON, CROWN DERBY, COPELAND AND PARIS TABLE PORCELAINS

777. TWELVE PARIS DECORATED PORCELAIN COFFEE CUPS AND SAUCERS
Decorated with looped green husk festoons and bow-knotted mauve ribbons.
2v 12

778. TWELVE CAULDON ROSE POMPADOUR AND GOLD-DECORATED PORCELAIN DINNER PLATES
Wide *rose Pompadour* border with gold-tooled leaf-scrolls and rosettes, the outer rim reserved with gold husk band. *Diameter* 10¼ *inches*
From Gilman Collamore & Co., New York
55-

779. TWELVE CAULDON ROSE POMPADOUR AND GOLD-DECORATED PORCELAIN DINNER PLATES
Similar to the preceding; one repaired.
From Gilman Collamore & Co., New York
60-

780. TWELVE ROYAL DOULTON ROSE POMPADOUR AND GOLD PORCELAIN DINNER PLATES
White porcelain with *rose Pompadour* border outlined with gold-tooled leaf bands. *Diameter* 10½ *inches*
15-

781. EIGHTEEN PARIS GOLD-DECORATED PORCELAIN PLATES
Decorated in the Sèvres style with border pattern of bow-knotted festoons in blue and gold. *Diameter* 9¾ *inches*
90-

782. EIGHTEEN PARIS GOLD-DECORATED PORCELAIN PLATES
65- Similar to the preceding, in rose lake and gold.

783. TWELVE PARIS GOLD-DECORATED PORCELAIN DEMI-TASSES AND ELEVEN SAUCERS
30- Matching the preceding.

784. TWELVE CAULDON ROSE POMPADOUR AND GOLD PORCELAIN DINNER PLATES
35 *Rose Pompadour* border decorated with gold lappets and tooled rim of trefoils. *Diameter* 10½ *inches*
From Gilman Collamore & Co., New York

785. TWELVE MINTON GOLD-DECORATED AND TURQUOISE BLUE 'JEWELED' PORCELAIN DESSERT PLATES
60- White ground, the border *piqué* with turquoise blue dots, with leaf-molded rim outlined in gold; centre with gold stellate medallion. *Diameter* 9 *inches*
From Tiffany & Co., New York

786. TWELVE MINTON GOLD-DECORATED AND TURQUOISE BLUE 'JEWELED' PORCELAIN DESSERT PLATES
45- Similar to the preceding; two cracked.
From Tiffany & Co., New York

75 787. TWELVE PARIS DECORATED PORCELAIN DESSERT PLATES
Decorated in the Sèvres style with medallion and border panel of flowers in colors between purple bands with gold spear heads. One plate of slightly different design. [Lot.] *Diameter* 9¾ *inches*

788. BLOOR DERBY 'IMARI' PORCELAIN DESSERT SERVICE *Circa* 1825
75- Comprising a shell-shaped dish and ten plates. Decorated in the Imari colors and gold with a peony branch and border of lappets. Together with six modern Royal Crown Derby porcelain plates of very similar design. Few slight imperfections. [Lot.] *Diameter of plates* 8¾ *inches*

789. TWELVE SÈVRES 'MARIE ANTOINETTE' DECORATED PORCELAIN PLATES
150- Royal blue and gold borders enclosing berry branches and four medallions of roses; centre with gold wreath enclosing royal monogram.
Diameter 10½ *inches*

50 790. TWELVE MINTON GOLD AND APPLE GREEN 'JEWELED' PORCELAIN DINNER PLATES
Solid gold border *piqué* with apple green dots and reserved with leaf-molded rim outlined in gold. *Diameter* 10 *inches*
From Gilman Collamore & Co., New York

791. **Eighteen Minton Decorated Porcelain Dinner Plates**
Hand-painted with rose pendants and wreaths festooned with forget-me-nots; molded rim outlined in turquoise blue and gold. One slightly cracked.
40- *Diameter* 10 *inches*
From Gilman Collamore & Co., New York

792. **Twelve Copeland's Spode Green and Gold-Decorated Porcelain Dinner Plates**
50- Light green scalloped rim with reserved gadrooned edge outlined in gold; inner border of gold pendants enclosing a gold stellate medallion. One cracked at rim. *Diameter* 10 *inches*
From Davis, Collamore & Co., Ltd., New York

793. **Twelve Minton Claret Red and Gold Porcelain Place Plates**
130- Wide claret border richly tooled with rococo C-scrolls and floral festoons, the centre reserved in white. *Diameter* 10¼ *inches*
From Gilman Collamore & Co., New York

794. **Twelve Lenox Gold-Decorated White Porcelain Entree Plates**
30- Decorated with the 'Mount Vernon' design of painted baskets of pink roses enclosed by 'jeweled' blue festoons. Gold rim. *Diameter* 9 *inches*
From Tiffany & Co., New York

795. **Twelve Lenox Gold-Decorated White Porcelain Entree Plates**
45 Similar to the preceding.
From Tiffany & Co., New York

796. **Twenty-One French Rose Pompadour and Gold Porcelain Plates**
70- Richly decorated in the Sèvres style with a reserved medallion and garland enclosing sprigs of roses in a *rose Pompadour* ground, the rim with two oval royal blue medallions. Two chipped. *Diameter* 9¾ *inches*

797. **Ten Minton Royal Blue and Gold Porcelain Dinner Plates**
75 Solid royal blue border outlined in gold, inner border of festooned demi-roundels enclosing central gold medallion. Two slightly cracked. *Diameter* 10¼ *inches*
From Wilhelm & Graff, New York

798. **Twelve Minton Decorated White Porcelain Dessert Plates**
30- With inner and outer border of gold garlands of bay leaves enclosing painted sprays of roses. One slightly cracked at border. *Diameter* 9 *inches*
From Tiffany & Co., New York

799. TWELVE CAULDON WHITE AND GOLD PORCELAIN DESSERT PLATES
Creamy white ground with gold-tooled rim and inner border of paterae enclosing leaf lappets outlined in gold. *Diameter* 8 *inches*
60- From Tiffany & Co., New York

800. STAFFORDSHIRE HAND-PAINTED CHINA DINNER SERVICE
125 Service for eight of dinner, entree, and bread and butter plates, bouillon cups and demitasses with saucers, and two square dishes. Border reserves and cavetto painted with exotic pheasants in the Chelsea style, signed A. Robert; diapered jade green border. [Lot.]

TABLE SILVER AND GILDED SILVER

801. TEN GILDED STERLING SILVER SERVING ARTICLES
50- Two gilded sterling silver serving spoons wrought with leaf and floral scrolls, two grape scissors, and six small ladles, by Howard & Co., and Tiffany & Co. Some monogrammed. [Lot.]

802. GILDED STERLING SILVER FISH SERVICE
35 Comprising, twelve fish forks, twelve oyster forks, and two relish servers. All King pattern and monogrammed. [Lot.]

803. GILDED STERLING SILVER DESSERT SERVICE *Tiffany & Co., New York*
80- Twenty-four dessert knives and twenty-four dessert forks; the handle with raised intertwined laurel leaf design forming three graduated ovals, raised cornucopia terminal. Monogrammed. [Lot.]

804. SERVICE OF STERLING SILVER FLATWARE *Marcus & Co., New York*
575- Comprising twenty-four pieces each of dinner knives with steel blades, dinner forks, table spoons, bouillon spoons, oyster forks, entree forks, fish forks and entree or fish knives, dessert spoons, dessert forks, dessert knives, grapefruit spoons, ice-cream spoons, teaspoons, egg spoons, demitasse spoons, and a carving set of two pieces. With *ajouré* trefoil terminal enclosing cherub head, made to order after the design of a Louis XIII piece of flatware in the Cluny Museum. In case.

805. SERVICE OF GILDED SILVER-PLATED FLATWARE *Tiffany & Co., New York*
200- Comprising twenty-four pieces each of table spoons, dinner knives, dinner forks, and teaspoons. Plain gilded handles with ribbon border.

806. THIRTY-SIX GILDED SILVER FORKS
50- Twelve forks of sterling silver with bird and floral decoration; twenty-four with bow-knotted leaf sprig. [Lot.]

807. Lot of Gilded Silver Table Articles

35 Comprising two pairs of Chester gilded silver nut dishes in the form of small chalices; six menu holders; grape scissors; and seventeen *ajouré* sterling silver lamp shades, from Tiffany & Co. [Lot.]

808. Twenty-Four Gilded Silver Coffee Spoons *Wakeley & Wheeler, London*

40- In the Turkish taste, bean-shaped bowl chased with leaf design; wrought handle with rabbit's head tapering to spiraled terminal. In red leather cases.

From Tiffany & Co., New York

809. Eighteen Danish Sterling Silver Dinner Knives *Georg Jensen, Copenhagen*

80- Of plain hammered silver with spatulate shanks constricted at the neck between incised bands; with steel blades. Monogrammed on back. [Lot.]

810. Eighteen Danish Sterling Silver Dinner Forks *Georg Jensen, Copenhagen*

Matching the preceding.

70-

811. Eighteen Danish Sterling Silver Fish Knives and Eighteen Fish Forks *Georg Jensen, Copenhagen*

155 Matching the preceding. [Lot.]

812. Eighteen Danish Sterling Silver Table Spoons *Georg Jensen, Copenhagen*

80- Matching the preceding.

813. Eighteen Danish Sterling Silver Teaspoons *Georg Jensen, Copenhagen*

70- Matching the preceding.

814. Eighteen Danish Sterling Silver Dessert Knives and Eighteen Forks *Georg Jensen, Copenhagen*

145 Matching the preceding.

815. Eighteen Danish Sterling Silver Butter Knives *Georg Jensen, Copenhagen*

Matching the preceding.

60-

816. Eighteen Danish Sterling Silver Demi-Tasse Spoons *Georg Jensen, Copenhagen*

45 Straight shank with strawberry finial surmounting pair of *ajouré* S-scrolls. Monogrammed on back. [Lot.]

817. Eighteen Danish Sterling Silver Oyster Forks *Georg Jensen, Copenhagen*

65 Of plain silver with pair of outcurving *affrontés* swordfish at collar. Monogrammed on back. [Lot.]

818. GILDED SILVER SMOKER'S TRAY *George Fox, London,* 1903
Circular tray on ball feet, fitted with cigarette box and lighter in the form of an
30– urn. *Diameter 6½ inches*

819. THREE SILVER TABLE ORNAMENTS
Trumpet vase *repoussé* with floral panels, by W. Comyns, London, 1892; and
25 two sterling silver sweetmeat baskets, one oval and one circular with pierced sides. [Lot.]

820. STERLING SILVER CRUET, PAIR PEPPERS AND SIX EGG CUPS
35 Cruet stand in the George III taste fitted with four bottles (two missing), by Tiffany & Co.; pair of sterling silver pepper casters, monogrammed; and six engine-turned egg cups. [Lot.]

821. PAIR AJOURÉ STERLING SILVER SWEETMEAT TAZZAS *George III Style*
35 Hexagonal border and round foot pierced with a leaf design, the rim molded with *fleurs de lis;* monogrammed at centre. *Diameter 7½ inches*

823. PAIR AJOURÉ STERLING SILVER SWEETMEAT BASKETS *George III Style*
65 Boat-shaped, the sides pierced with ogivals and quatrefoils overlaid with leaf scrolls; flower-molded rim. *Diameter 8 inches*

824. DUTCH SILVER TEA CADDY AND PAIR SHELL SALTS
Shaped caddy with bands of horizontal reeding, the cover *repoussé* with boors
27 50 dancing, after Teniers; and a pair of small French silver shell salts. [Lot.]

825. SERVICE OF SEVEN SILVER TABLE ARTICLES *Tiffany & Co., New York*
Comprising a covered butter dish with finial in the form of a recumbent cow and
80– pair of salts, all on ram's-head legs; pair of pepper muffineers and pair of oval compotes. All with fretted and beaded borders; inscribed with name. [Lot.]

826. SILVER CANISTER *Adam Style*
17 50 Straight-sided cylindrical canister of plain silver with beaded borders, hinged slightly domed cover with latch. *Height 7½ inches*

827. STERLING SILVER COFFEE POT *Tiffany & Co., New York*
Octagonal, of plain silver, with pearwood grip and finial; monogrammed.
15– *Height 6 inches*

828. FOUR GILDED STERLING SILVER PEPPER CASTERS AND FOUR SALTS
90– *Howard & Co., New York*
Pyriform pepper muffineers and boat-shaped salts *repoussé* with rococo designs. [Lot.]

829. STERLING SILVER HOT-MILK JUG *Tiffany & Co., New York*
30- Simulating a wood barrel *repoussé* with horizontal staves; engraved with name. With hinged cover. *Height 7½ inches*

830. STERLING SILVER CREAMER AND SUGAR BOWL *George III Style*
20- Plain bulbous bodies with reeded rims and base; gilded interiors.

831. PAIR GILDED STERLING SILVER SHELL DISHES *Howard & Co., New York*
Shell-molded dish on snail feet. *Diameter 7 inches*
35

832. PAIR REPOUSSÉ GILDED STERLING SILVER PEPPER MUFFINEERS AND PAIR SALTS
32 50 Muffineers of pyriform shape, round bulbous salts; richly *repoussé* with flower and leaf pattern in relief, on three feet. *Height of muffineers 5½ inches*

833. SIX STERLING SILVER SALAD PLATES *The Gorham Co., New York*
75 In the George III taste; plain, the rim molded with C-scrolls and leafage. Total weight about 65 ounces. *Diameter 8¼ inches*

834. TWELVE STERLING SILVER BREAD AND BUTTER PLATES
Plain with molded rim. *Diameter 6⅜ inches*
wd

835. STERLING SILVER INDIVIDUAL COFFEE SERVICE *Adam Style*
37 50 Three pieces. Urn-shaped bodies of plain silver, with angular strap handles and gilded interiors; coffee pot with urn finial.

836. REPOUSSÉ SILVER CREAMER AND SUGAR BOWL *S. Kirk & Son, Baltimore*
25 Small creamer and circular sugar bowl, *repoussé* with rococo flowers. [Lot.]

837. EARLY AMERICAN SILVER CREAMER AND COVERED SUGAR BOWL
Hy. Ervin, Philadelphia, w. 1817
55 Bulbous pear-shaped bodies wrought with floral borders and leaf-scrolled handles, cover of sugar bowl with strawberry finial. Creamer monogrammed.
Height of creamer 7¼ inches; of sugar bowl 10¼ inches

838. TWO REPOUSSÉ SILVER PORRINGER CUPS IN THE CHARLES II TASTE
25 *Chas. Stuart Harris, London,* 1890-92
Round cup with spiraled gadrooning and collar of cabling enclosed by punchwork. *Diameters 3½ and 4 inches*

839. PAIR WROUGHT GILDED SILVER SALVERS *Odiot, Paris*
60- Rim finely wrought with classic design of mascarons flanked by *affrontés* griffons and urns with dolphins; border of bay-leaf lappets; on three winged paw-feet. Total weight about 46 ounces. *Diameter 9½ inches*

60 840. PAIR GILDED SILVER SALVERS *Odiot, Paris*
Similar to the preceding.

841. Ajouré Sterling Silver Sweetmeat Basket
Theodore B. Starr, Inc., New York
Chased with latticed rococo floral medallions, the round foot, flaring rim, and bail handle with finely wrought openwork of latticed and floral C-scrolls. Monogrammed. *Height* 14 *inches*
40-

842. Repoussé Silver Monteith *S. Kirk & Son, Baltimore*
Deep bowl on round foot *repoussé* with rococo floral designs, rocaille motives, and escutcheons; the rim scalloped and wrought with mascarons, wheat sheaves, and flowers. Heavy piece. *Diameter* 10¼ *inches*
85

843. Ajouré Sterling Silver Tazza *George II Style*
Shallow bowl on high round foot, the flaring rim elaborately pierced with C-scrolls and rococo floral sprigs. Weight about 50 ounces. *Diameter* 13½ *inches*
60-

844. Ajouré Sterling Silver Compote *Howard & Co., New York*
Design of the preceding. On shallow foot; monogrammed.
Diameter 13¼ *inches*
100-

845. Ajouré Sterling Silver Compote *Howard & Co., New York*
Similar to the preceding.
100-

846. Repoussé Silver Sweetmeat Bowl *S. Kirk & Son, Baltimore*
Pear-shaped bowl on oval foot; *repoussé* with wild roses and landscape scenes of castles. Reserved medallion with engraved name. *Height* 6 *inches*
30-

847. Pair Ajouré Silver Wine Coasters *S. Kirk & Son, Baltimore*
In the Adam taste, pierced with medallions of rosettes and engraved with floral festoons.
30

848. Repoussé Silver Fruit Bowl *S. Kirk & Son, Baltimore*
Squat pyriform bowl with two handles, wrought with an allover design of flowers and collar of acanthus, the shoulders with landscape vignettes of castles and farmyard scene. *Diameter* 10¼ *inches*
65-

849. Chased Silver Salver *S. Kirk & Son, Baltimore*
Circular, the centre chased with an allover quatrefoil trellis, the rim with vermiculate design and leaf-molded border; on three claw and ball feet. Engraved with name underfoot. *Diameter* 6½ *inches*
20-

850. Repoussé Silver Fruit Compote *S. Kirk & Son, Baltimore*
Shallow bowl engraved with monograms, on circular foot, the rim and foot richly wrought with flowers and leafage, shell- and leaf-molded rim.
Diameter 11½ *inches*
45-

851. PAIR AJOURÉ STERLING SILVER SWEETMEAT DISHES *Howard & Co., New York*
In the George II taste. Quatrefoil dish with scalloped rim pierced with leaf and shell motives. Monogrammed; presentation inscription underfoot.
Diameter 8¼ *inches*
90-

852. STERLING SILVER INDIVIDUAL COFFEE SERVICE *Black, Starr & Frost, New York*
25
Comprising coffee pot, creamer, and sugar bowl. Of plain silver, with reeded rims and angular strap handles; coffee pot with wood handle. Monogrammed.

853. STERLING SILVER COFFEE POT
20-
Urn-shaped gadrooned body *repoussé* with floral festoons; beaded lip, cover with an urn finial, round foot on square base. *Height* 9 *inches*

854. PAIR STERLING SILVER CANDLESTICKS
Spirally molded baluster shaft, round foot and ovoid *bobêche;* with gadrooned detachable grease tray. Monogrammed. *Height* 10¾ *inches*
110-

855. JAPANESE SILVER AND ENAMEL COFFEE SERVICE
Lighthouse-form coffee pot, small creamer, and sugar bowl; ornamented in relief with wistaria vines in colored enamels. [Lot.]
40-

856. CHINESE SILVER TEAPOT
Bulbous, on four feet, with incised design of coiling dragons, roundels, and scroll borders, the cover with a *yin-yang* finial; bail handle. *Height* 8½ *inches*
30-

857. STERLING SILVER TAZZA
20-
Round bowl with scalloped and openwork latticed sides, on round molded foot. Monogrammed; with presentation inscription underfoot. *Diameter* 9½ *inches*

858. TWO PAIRS AJOURÉ STERLING SILVER SWEETMEAT DISHES
25
Howard & Co., New York
Plain centres with monogram, the sides vertically pierced; on low round foot.
Diameters 8 *and* 7½ *inches*

859. STERLING SILVER SUGAR BOWL AND CREAMER
125
Bulbous bodies, wrought with an allover basket weave, the sugar bowl with rope handles; gilded interiors.

860. PAIR GILDED STERLING SILVER TAZZAS *Tiffany & Co., New York*
Shallow tazza, the border wrought with a garland of intertwined leaf lappets and fruit, the centre with raised circular floral medallion. *Diameter* 7¼ *inches*
70-

861. STERLING SILVER AND NIELLO COFFEE SERVICE *Tiffany & Co., New York*
70
Minaret-type coffee pot, creamer and covered sugar bowl in the Turkish taste, ornamented with rosettes and foliated lambrequins in *niello* work. [Lot.]

862. EARLY AMERICAN SILVER PITCHER *T. Fletcher, Philadelphia, w.* 1813
Plain ovoid pitcher in the Empire taste, with leaf-scrolled handle and narrow
52 56 borders of leaf and tongue ornament. *Height* 9¾ *inches*

863. PAIR GILDED STERLING SILVER TAZZAS *Tiffany & Co., New York*
Shallow bowl with slightly rolled scalloped rim wrought with overlapping leaf
50- panaches; monogrammed; on round foot. *Diameter* 7½ *inches*

864. AJOURÉ GILDED STERLING SILVER CIRCULAR WAITER *Howard & Co., New York*
With *ajouré* border of floral festoons and leaf scrolls and chased inner rococo
20- border. *Diameter* 9¾ *inches*

865. PAIR HAMMERED STERLING SILVER FRUIT COMPOTES *Georg Jensen, New York*
Flaring bowl wreathed about the lower part with hanging bunches of grapes,
290 supported on a spirally reeded bulbous stem encircled above and below with
melon lobes, and having grapes, and flaring into a broad round foot.
Height 10½ *inches*

866. PAIR HAMMERED STERLING SILVER FRUIT COMPOTES *Georg Jensen, New York*
Similar to the preceding.
310

867. STERLING SILVER COFFEE POT *J. B. Caldwell & Co., Philadelphia*
25 In the Adam taste. Urn-shaped, incised with an allover vermiculate design; urn
finial. Monogrammed. *Height* 11 *inches*

868. LOUIS XVI AJOURÉ SILVER SWEETMEAT BASKET
Basket *repoussé* with floral festoons and agricultural trophies on a trellis; *ajouré*
35 bail handle. Nineteenth century. *Height* 10¾ *inches*

869. WROUGHT SILVER AND ETCHED GLASS CLARET JUG *I. Foligno, London,* 1861
Cylindrical with bulbous compressed foot, etched with grapevines; scrolled silver
25 handle, neck mount with a Bacchic mask wreathed in vines, and hinged cover
with lion supporting a shield. *Height* 10¾ *inches*

870. STERLING SILVER FLOWER VASE
Of trumpet form, with *ajouré* neck and foot. Monogrammed and with presen-
10- tation inscription. *Height* 12 *inches*

871. STERLING SILVER FRUIT BOWL *Tiffany & Co., New York*
Large circular bowl wrought with bay-leaf border and beaded band; molded
50 gadrooned foot. Weight about 45 ounces. *Diameter* 11¾ *inches*

872. TWELVE STERLING SILVER SERVICE PLATES *Howard & Co., New York*
Lobed border with scalloped rim molded with C-scrolls and rococo flowers and
180- leafage. Total weight about 260 ounces. *Diameter* 10½ *inches*

873. TWELVE SILVER-PLATED PLATES *George III Style*
Comprising six place plates and six soup plates; 'piecrust' rim with gadrooned edge, engraved with crest. *Diameters* 11½ *and* 10 *inches*
40-

874. SILVER COVERED ENTREE DISH ON STAND *Tiffany & Co., New York*
Oval dish with fretted and beaded borders, the cover reversible with detachable handle; on matching scroll-foot stand, with spirit burner. Engraved with name. Weight about 86 ounces. *Diameter* 12½ *inches*
105

875. SILVER COVERED ENTREE DISH ON STAND *Tiffany & Co., New York*
Similar to the preceding.
105

876. PAIR REPOUSSÉ STERLING SILVER OVAL SWEETMEAT DISHES
The Gorham Co., New York
Wide rim richly *repoussé* with large swaying blossoms and leaf scrolls, presentation inscriptions at centre. *Diameter* 11 *inches*
35

877. AJOURÉ STERLING SILVER FRUIT BASKET *Marcus & Co., New York*
In the George III taste. Deep oval basket with delicately scrolled openwork sides; flower-molded rim, bail handle, and oval foot. *Diameter* 14 *inches*
37.50

878. STERLING SILVER CHOP DISH *Black, Starr & Frost, New York*
Circular, the rim richly molded with shells and leaf scrolls.
Diameter 14¼ *inches*
70-

879. PAIR CHASED AND WROUGHT SILVER ENTREE DISHES *Tiffany & Co., New York*
Circular dishes with leaf handles and wrought cabbage finial; chased with strapwork and lattice designs; with silver liner. Total weight about 80 ounces.
Diameter 11½ *inches*
160-

880. STERLING SILVER CIRCULAR TRAY *George II Style*
Plain, with leaf and flower-molded rim; monogrammed. *Diameter* 12¼ *inches*
30-

881. SILVER-PLATED TEA AND COFFEE SERVICE *Christofle, Paris*
Teapot, coffee pot, creamer, and covered sugar bowl. Pear-shaped bodies chased with strapwork and foliage. [Lot.]
35-

882. AJOURÉ STERLING SILVER TAZZA *George II Style*
Bulbous fluted bowl with flaring rim exhibiting openwork leaf and C-scrolls; pierced round foot. *Diameter* 13 *inches*
60-

883. FRENCH WROUGHT SILVER CHOCOLATE POT
Pear-shaped, wrought with plantain leaves, the hinged cover with floral finial in relief, scrolled wood handle. *Height* 9¼ *inches*
17.50

884. Gilded Sterling Silver Fruit Dish *Black, Starr & Frost, New York*
Oval fruit dish decorated in the Louis XVI taste with valanced pierced border overlaid with husk festoons, inner border engraved with leaf lappets; monogrammed. *Diameter* 16½ *inches*
55

885. Gilded Sterling Silver Circular Tray
50 – Plain, with molded edge. *Diameter* 12 *inches*

886. Gilded Sterling Silver Chop Dish *Tiffany & Co., New York*
Plain circular dish with reeded rim; engraved monogram at centre.
35 *Diameter* 13 *inches*

887. Silver Two-Handled Covered Vase in the George III Taste *London,* 1873
Semi-ovoid fluted urn and cover with two elongated loop handles and square base on ball feet. *Height* 15½ *inches*
45

888. Silver Chop Dish
35 Plain, with double gadrooned borders. *Diameter* 13¾ *inches*

889. Louis XV Ajouré Silver Fruit Basket
50 – Valanced boat-shaped two-handled basket *ajouré* with a rosetted trellis with two oval portrait medallions hung with bowknotted festoons. Nineteenth century. *Length* 15½ *inches*

890. Louis XV Ajouré Silver Two-Handled Sweetmeat Basket
45 Design of the preceding, but smaller. Together with a pair of oval salts. [Lot.] *Length* 11¼ *inches*

891. Wrought Sterling Silver Two-Handled Centrepiece
Tiffany & Co., New York
150 – In the Renaissance taste. Flaring bowl on round foot, supported by four infant caryatids molded in *haut relief;* the bowl *repoussé* with urns of fruit and herms enclosed by strapwork; with sheathed winged caryatid handles. Cut glass liner. Weight about 86 ounces. *Diameter* 16½ *inches*

892. Sterling Silver Two-Handled Urn *Marcus & Co., New York*
In the Adam taste with tall ovoid body on round foot wrought with gadrooning
90 and classic collar of rosetted scrolls; voluted handles. Total weight about 122 ounces. *Height* 21½ *inches*

893. Sterling Silver Trumpet Vase *The Gorham Co., New York*
Beaded flaring lip and round foot; engraved and chased with rose garlands
70 – centring medallion with presentation inscription. *Height* 20 *inches*

894. Silver Oval Salver *Tiffany & Co., New York*
55 – With fretwork border, the centre incised with lines simulating wood grains, reserved with a roundel inscribed with name; on four ball and claw feet. Weight about 53 ounces. *Diameter* 16¼ *inches*

895. SILVER TWO-HANDLED OVAL TEA TRAY *Tiffany & Co., New York*
Centre with small engraved cartouche enclosing monogram; border wrought with rosetted guilloche; reeded and leaf-molded handles. Weight about 146 ounces. *Diameter* 30 *inches*

190-

896. NORWEGIAN WROUGHT SILVER TEAPOT ON STAND IN THE FORM OF A WINGED GRIFFIN
Pear-shaped, elaborately wrought with archaic figures and scroll designs, on four griffin legs. With stand in the form of a winged griffin with long curving neck; fitted with spirit burner. *Height* 13½ *inches*
From Henrik Möller, Trondheim

70-

897. PAIR SILVER-PLATED FOUR-LIGHT TABLE CANDELABRA
Leaf- and shell-molded paw-foot baluster stem, on leaf-molded triangular base; three scrolled arms and central *bobêche* wrought with foliage. *Height* 25½ *inches*

160-

898. REPOUSSÉ SILVER HANGING VASE IN THE RENAISSANCE TASTE
Ovoid spouted ewer, richly wrought with *putti* with spears amid Renaissance scrollings, grotesques, and fruit centring a cartouche depicting the chained Andromeda; suspended from a bail handle lavishly wrought with Renaissance work and rams' heads. *Height* 13 *inches*

45

BRONZES BY BARYE, RODIN, AND MANSHIP

AUGUSTE RODIN

FRENCH: 1840-1917

[BRONZE GROUP]

899. *MILO RENDING AN OAK TREE.* Nude figure of a man with the right foot raised high and poised on a tree stump which he is tearing apart with his two hands; green patina. Signed RODIN. *Height* 9½ *inches*

140-

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

[CARVED WOOD ANIMAL STATUE]

900. *WALKING STAG.* Stag of ten points walking. Body superbly carved; on rounded oblong base. Dark, almost black patina. Signed BARYE. Repaired. Rare. *Length* 7 *inches*

45-

PAUL MANSHIP, N.A.

AMERICAN: 1885-

[BRONZE STATUETTE]

901. *KNEELING INDIAN WITH BOW.* Muscular Indian brave, naked except for lion's pelt flung across his knee, kneels on one knee in the attitude of releasing an arrow. Signed PAUL MANSHIP, 1914. Resting on Portor marble slab.

110. *Height* 11 *inches*

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

[BRONZE ANIMAL GROUP]

902. *TWO BEARS FIGHTING.* Two animals in combat, one sprawling on its back; signed BARYE. On oval *griotte* marble plinth. *Total height* 11 *inches*

70.

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

[BRONZE GROUP]

903. *THESEUS SLAYING THE CENTAUR BIANOR.* Theseus is depicted on the centaur's back, grasping him by the throat and about to strike with a club in his raised right hand. The group surmounts a rocky plinth which is signed BARYE. Warm brown patina. *Height* 13½ *inches; length* 14½ *inches*

170.

Note: The original of this group was bought by the French government in 1850 and is in the Museum at Le Puy.

Modeled in 1850
Collection of Mrs Hamilton Carhart, New York, 1923

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

[BRONZE GROUP]

904. *THESEUS SLAYING THE MINOTAUR.* Theseus standing with spear raised and grappling with the half-man, half-bull minotaur. Fine greenish brown patina. The molded oblong plinth signed BARYE. On oblong base of *rosso antico* marble. *Height* 18¼ *inches*

700.

Note: The work was begun in 1841, was finished in 1846, and sent to the Salon in 1851.

Collection of Mrs Hamilton Carhart, New York, 1923

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

[BRONZE ANIMAL STATUETTE]

905. *LION WALKING.* A magnificent male lion striding forward, its mouth open as though growling, the tail switching. Surmounting a molded oblong plinth. Fine greenish black patina. Signed BARYE. *Length* 16⅜ *inches*
Modeled 1835-6
150- Collection of Mrs Hamilton Carhart, New York, 1923

PAUL MANSHIP, N.A.

AMERICAN: 1885-

[BRONZE STATUETTE]

906. *SPEAR THROWER.* A nude gladiator about to hurl a spear; on molded oblong plinth. Signed PAUL MANSHIP, 1921. *Height* 20 *inches*
250- From Scott & Fowles, New York

PAUL MANSHIP, N.A.

AMERICAN: 1885-

[BRONZE STATUETTE]

907. *DAVID.* The youthful David clad in a loin cloth, a sheep dog reclining at his feet; he stands with hand to his breast, gazing up at the sky. Signed on the circular plinth PAUL MANSHIP and dated 1921. Surmounting octagonal base of figured marble. *Height* 21 *inches* 160-
From Scott & Fowles, New York, 1923

AUGUSTE RODIN

FRENCH: 1840-1917

[BRONZE GROUP]

908. *LA PARQUE ET LA CONVALESCENTE.* Figure of an old woman representing one of the Fates seated on a rock embracing a nude child lying across her knees. Base signed. Cast by Fumiere, succ. to Thiébaut Frères. 300-

The group may be found in the following works of reference: Otto von Grautoff, *Rodin,* 1911, ill. (in marble) p. 76; Victor Frisch and Joseph T. Shipley, *Auguste Rodin, A Biography,* 1939, p. 429. Executed in 1894.

PAUL MANSHIP, N.A.

AMERICAN: 1885-

[BRONZE GROUP]

909. *DIANA.* The goddess, accompanied by a hound, is represented in swift motion 800- and releasing to the rear an arrow from her bow. Signed PAUL MANSHIP, 1921. Surmounting square plinth of polished black marble. *Height* 39¼ *inches*
From Scott & Fowles, New York, 1923

OLD ENGLISH SILVER

910. GEORGE III SILVER TWO-HANDLED SMALL URN WITH COVER
Robt. Makepeace & Richd. Carter, London, 1776
With beaded borders and reeded loop handles; engraved with a husk cartouche.
30.– Gilded interior. Cover of later date. *Height 6¼ inches*

911. GEORGE III SILVER PEPPER MUFFINEER *London,* 1766
Pyriform, with reeded bands and molded foot; cover pierced with scalloped
17 50 pattern. Monogrammed. *Height 4½ inches*

912. PAIR GEORGE III AJOURÉ SILVER SALTS *David and Robt. Hennell, London,* 1771
Oval salt with pierced C-scrolled trellis around the sides and four claw and ball
30 – feet; blue glass liners. *Length 3½ inches*

913. GEORGE III SILVER CREAMER *London,* 1798
Bright-cut with a latticed band enclosing floral motives. Maker's mark: S. H., not
12 50 traced (see Jackson p. 223). *Height 4½ inches*

914. PAIR GEORGE III SILVER COASTERS *Robt. Hennell, London,* 1777
35 – Circular, with latticed sides and beaded rim; mahogany foot.
Diameter 4¾ inches

915. GEORGE III IRISH SILVER SAUCE BOAT *Geo. Hill, Dublin, c.* 1765
Plain, with shaped rim, on three hoof feet joined to the body by shells; scrolled
37 50 leaf-molded handle. *Diameter 7½ inches*

916. EARLY AMERICAN SUGAR BOWL *Ward & Bartholomew,* w. 1804-9
Bulbous bowl on square base with hinged lion-head feet; chased with collar of
75 – acanthus and rose border. *Height 6¾ inches*

917. EARLY GEORGIAN SILVER CADDY SET IN SILVER-MOUNTED CASE
London, 1723-30
Comprising a pair of octagonal tea caddies inscribed *Mixed Tea* and *English*
300.– *Breakfast,* with sliding tops and dome covers; and circular bowl on round foot with reversible domed cover, the bowl reconstructed; all of plain silver, the former engraved with coat of arms, the latter with a crest. In shagreen case mounted with silver handle, hinges, and ball and claw feet. Rare set.
Height of caddies 5 inches; diameter of bowl 4¼ inches

918. CHARLES II SILVER TWO-HANDLED BOWL *London, circa* 1664
95.– Bulbous on low foot, with constricted short neck, incised with a large floral pattern, beaded leaf-wrought S-scrolled handles. Maker's mark untraced (see Jackson, p. 126). *Diameter 5½ inches*

919. WILLIAM AND MARY SILVER CASTER *Jno. Chartier, London,* 1699
Octagonal, of plain silver; with molded median band, rim, and foot, the cover
90- with pierced panels and knob finial. *Height* 8½ *inches*

920. GEORGE I SILVER CASTER *Jno. Chartier, London,* 1718
Design of the preceding. *Height* 6½ *inches*

115

921. GEORGE III SILVER TEA CADDY *Chas. Aldridge & Hy Green, London,* 1784
Oblong with hinged cover, chased with rosetted borders and husk festoons and
55 two oval medallions enclosing a crest and escutcheon. *Height* 5 *inches*

922. PAIR GEORGE III SILVER SAUCE BOATS *Wm. Shaw & Wm. Priest, London,* 1760
Plain with scalloped rim, on three hoof-feet joined to the body by shells; scrolled
140- leaf-molded handle. *Diameter* 7¼ *inches*

923. QUEEN ANNE SILVER COVERED TANKARD
Jno. Stocker & Edw. Peacock, London, 1707
160- Of plain silver, with molded median band and lip and engraved coat of arms; stepped cover with small urn finial, the hinge decorated with wrought figure of a lion as thumbpiece. Scrolled handle with flat balustered pendant under hinge; molded slightly flaring foot. Thumbpiece of later date. *Height* 8⅛ *inches*
Collection of James Warren Lane, New York, 1924

924. GEORGE I IRISH SILVER BOWL *Thos. Bolton, Dublin,* 1723
Circular with molded rim and ring foot; wrought with vertical strapwork exhibiting
60- mascarons and terminals of fruit baskets. Strapwork of later date.
Diameter 7 *inches*

925. GEORGE III SILVER DISH-CROSS *Wm. Plummer, London,* 1784
With revolving rods and sliding *ajouré* dish holders; fitted with spirit burner;
67 50 beaded borders.

926. GEORGE III CHASED SILVER TEAPOT *Hester Bateman, London,* 1781
Drum body, chased with bay leaf borders and floral garlands festooning oval medallions; pearwood grip and finial. *Height* 5¼ *inches*

115

927. PAIR GEORGE II WROUGHT SILVER SAUCE BOATS, BY PAUL LAMERIE
London, circa 1740-50
Boat-shaped vessel with a lip at each end and bail handle, on four scrolled feet
400- joined to the body by wrought leafage, the sides wrought with spreading rocaille decoration embedded in a grapevine centring an engraved escutcheon within a rococo cartouche; grapevine handle and shaped shell-molded rim. Heavy pieces.
Length 9¼ *inches*

Note: A superb pair of sauce boats of the early double-lipped form, attributed to Lamerie, showing the rare quality of his workmanship, the marks underneath rubbed, but the bottom of the crowned leopard's-head of 1740-50 and the crown and top of a shield similar to Lamerie's characteristic mark distinguishable.

928. FIVE GEORGE I SCOTTISH SILVER PLATES *Harry Beathune, Edinburgh,* 1722
Plain, with gadrooned rim; border engraved with coat of arms.
Diameter 9¾ *inches*

929. EIGHT GEORGE III SILVER SOUP PLATES
Robt. Makepeace & Richd. Carter, London, 1778
240– Plain, with gadrooned rim, the border engraved with two coat of arms.
Diameter 9¾ *inches*

930. SIX GEORGE III SILVER SOUP PLATES
180– *Robt. Makepeace & Richd. Carter, London,* 1778
Similar to the preceding.

931. GEORGE III SILVER CRUET STAND *Wm. Sutton, London,* 1788
Oval boat-shaped stand on four fluted feet with reeded and beaded borders;
90– holders fitted with two cut glass vinaigrettes and two condiment jars mounted in silver, the latter by Abr. Peterson, and faceted cut glass bowl with silver ladle of later date. *Diameter* 15 *inches*

932. GEORGE III WROUGHT SILVER EPERGNE *Newcastle,* 1811 *and Sheffield,* 1814
The stand wrought with borders of leafage and gadrooning and four scrolled
260– paw-foot legs terminating in griffin heads, an urn supporting the four detachable arms for the *bonbonnières;* by Jno. Winter & Co., Sheffield, 1814. Gadrooned and shell-molded circular bowl and four *bonbonnières* by Robertson & Walton, Newcastle, 1811. Total weight about 162 ounces. *Height* 14¾ *inches*

933. GEORGE II IRISH SILVER HOT-WATER KETTLE ON STAND
Wm. Townsend, Dublin, circa 1750
Bulbous, *repoussé* with rococo scrolls and flowers and two cartouches enclosing
150– engraved escutcheons; with pineapple finial and scrolled bail handle with wicker grip. On tripod stand with shell feet and floral festoons; fitted with spirit burner.
Height 15 *inches*

Collection of Mary, Lady Carbery

934. GEORGE I SILVER COVERED TANKARD *J. Elston, Exeter,* 1718
Cylindrical, of plain silver with reeded bands and molded foot, the cover inset
80– with a William III coin; scroll handle and pierced and voluted thumbpiece. Marked underfoot by Lambert, London. *Height* 7 *inches*

935. GEORGE III AJOURÉ SILVER OVAL BASKET *Burrage Davenport, London,* 1781
60– Oval with vertically pierced rim and foot (imperfections to piercing), beaded borders, the centre chased with a husk cartouche enclosing an escutcheon; bail handle. *Diameter* 14¾ *inches*

936. GEORGE III SILVER HOT-WATER URN WITH COVER *John Harvey, London,* 1780
Semi-ovoid urn with incurvate cover hung in a satyr-head tripod festooned with
160- leaf swags; incurvate base. *Height* 19 *inches*

937. GEORGE III WROUGHT SILVER COVERED TUREEN ON STAND
Jno. Parker, & Edw. Wakelin, London, 1761
Heavy tureen standing on four scrolled and leaf-wrought feet, the sides with escutcheon and leaf mantling, branch handles; cover with cabbage finial, chased
650- with an S-scroll border band; with liner. On matching base richly wrought with leaf-scrolled handles, escutcheons, and gadrooned and fluted centre. The base by Parker & Wakelin, 1773. Total weight about 248 ounces. *Diameter* 22 *inches*

Companion to the following

938. GEORGE III WROUGHT SILVER COVERED TUREEN ON STAND
525- *Jno. Parker, & Edw. Wakelin, London,* 1761
Similar to the preceding. Weight about 248 ounces.

938A. GEORGE III SILVER BRANDY SAUCEPAN *Hy. Chawner, London,* 1791
Cylindrical slightly flaring sides on molded foot; silver and pearwood handle.
30- *Length* 8¾ *inches*

939. GEORGE II GILDED SILVER HOT-WATER KETTLE ON STAND
Wm. Shaw & Wm. Priest, London, 1755
475- Inverted pyriform body richly *repoussé* with four vignettes of *chinoiserie* figures separated by blank cartouches, cover with eagle finial; bail handle with Chinese heads and leather grip; tripod stand wrought with flowers and *chinoiserie,* with spirit burner. *Height* 14½ *inches*

Collection of Robert Hoe, New York, 1911

940. PAIR GEORGIAN WROUGHT GILDED SILVER CANDELABRA
Richard Goldwire (?), London, 1754
C-scrolled support flaring into a rocaille base, one with figures of a bacchante
370- and a *putti* beside a grapevine, the other with figure of Flora and an amor. Each fitted with two S-scrolled arms wrought with grapevines centring an infant bacchante, with detachable *bobêches,* the arms of later date by Wm. Pitts, London, 1812. *Height* 15½ *inches*

Collection of Robert Hoe, New York, 1911

941. GEORGE III SILVER HOT-WATER URN, BY PAUL STORR *London,* 1814
350- Ovoid gadrooned urn, engraved with coat of arms of the Earl of Kinnoull, wrought with strapped leaf handles and a collar of classic design; spigot wrought with lion head. On square base with winged paw feet. *Height* 23 *inches*

Collection of the Earl of Kinnoull, Scotland

From the Lowestoft Shop, Massachusetts

942. GEORGE III SILVER EPERGNE *Wm. Pitts & Jos. Preedy, London,* 1793
Oval gadrooned center bowl fitting into a stand with openwork gallery on four high leaf-molded paw-foot legs, with matching scrolled supports containing four smaller gadrooned *bonbonnières.* *Diameter* 20½ *inches*
150-

943. WROUGHT SILVER MONTIETH IN THE WILLIAM AND MARY TASTE
Important heavy piece of plain silver with molded circular foot, the sides wrought with mascarons supporting hinged loop handles; with raised plain band and scalloped and molded rim wrought with terminals in the form of female heads. Engraved: *The gift of Robert Hamerton Esqr to John Perry Esqr Anno* 1707; and with coat of arms; stamped with initials R.I. within a dotted square. Weight about 218 ounces. *Diameter* 15½ *inches*
325

Collection of Robert Hoe, New York, 1911

943A. GEORGE II REPOUSSÉ SILVER HOT-WATER KETTLE ON STAND
Fuller White, London, 1754
Globular, wrought with two oval panels enclosing *chinoiserie* figures in landscapes and a rococo cartouche with engraved escutcheon; cover with figure finial of an infant blowing a shell horn; scrolled bail handle with leather grip. On *ajouré* tripod stand wrought with flowers and mascarons; and fitted with spirit burner. *Height* 16½ *inches*
200-

944. SILVER PIECRUST SALVER IN THE GEORGE III TASTE
Massive round salver with scrolled piecrust edge wrought with rococo foliage; engraved with a wide border of six rococo cartouches enclosing floral ornament. Heavy piece, weight about 185 ounces. *Diameter* 24½ *inches*
250-

945. GEORGE III SILVER TWO-HANDLED CUP AND COVER
Hy. Chawner and Jno. Eames, London, 1796
Of plain silver with reeded borders and leaf-molded loop handles, the high cover with an acorn finial; one side engraved with a guilloche cartouche. *Height* 16 *inches*
100-

946. GEORGE III SILVER SUGAR BOWL WITH COVER *Hy. Chawner, London,* 1789
Oval hexagonal basket with two handles, cover with urn finial; bright-cut with cartouche and garland of lappets. *Length* 9½ *inches*
45

947. GEORGE III SILVER TEA AND COFFEE SERVICE
Peter, Ann, and Wm. Bateman, London, 1786 *and* 1804
Teapot, coffee pot, milk jug, covered sugar bowl, and waste bowl. Oval bodies gadrooned around the lower part and lightly embossed with a diapered collar. [Lot.]
500-

948. GEORGE II SILVER PIECRUST SALVER *Wm. Peaston, London,* 1751
Round salver with valanced piecrust edge, finished with rococo leafage and shell motives; beautifully engraved with a laureated and garlanded coat of arms,
150- within a border of rocaille scrolls and chrysanthemums. *Diameter* 14 *inches*
Collection of James Warren Lane, New York, 1924

949. GEORGE II SILVER PIECRUST SALVER *Wm. Peaston, London,* 1746
Circular salver with scrolled and shell-molded piecrust edge, engraved with a rococo 'Chippendale' escutcheon within a border of rocaille work and floral vines.
140 *Diameter* 12¼ *inches*

950. GEORGE III SILVER INKSTAND *Timothy Renou(?), London,* 1804
Oblong tray of wood, the top of silver fitted with two silver and glass inkwells and silver taperstick holder. Drawer inset with plaque inscribed *The Gift of*
170- *Queen Charlotte to Mary Horneck.* *Length* 8¾ *inches*

951. GEORGE III REPOUSSÉ SILVER HOT-WATER URN
Emick Romer(?), London, 1768
Ovoid; *repoussé,* with four *chinoiserie* vignettes, one surmounted by an engraved
115 escutcheon enclosed by floral garlands; high cover with mermaid finial and branch handles; on square *ajouré* base. *Height* 22 *inches*
Collection of Robert Hoe, New York, 1911

[END OF FIFTH SESSION]

18770

SIXTH SESSION

Wednesday, April 30, 1941, at 8:15 p. m.

CATALOGUE NUMBERS 953 TO 1001 INCLUSIVE

PAINTINGS

EUGENE LOUIS GABRIEL ISABEY

FRENCH: 1803-1886

953. *RIVER SCENE.* View of a town centred by the spire of a church rising beneath a gray sky; in the middle distance, figures upon the shore of a river which flows into the foreground, a sailing vessel beached at the left. *Panel:* 11½ x 8¼ *inches*
From Eugene Glaenzer, New York

25

ANTOINE EMILE PLASSAN

FRENCH: 1817-1903

954. *GIRL SLEEPING.* A young girl in a white chemise reclining on a bed between curtains of rose striped silk. Signed at lower left PLASSAN.
Panel: 2⅝ x 3½ *inches*

85

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

955. *SLEEPING TIGER.* A tiger sleeping after feeding on his catch, the remains of which lie at the left. Green and brown landscape with gray mountain tops in the background. Signed at lower right BARYE. *Watercolor:* 8¼ x 7¾ *inches*
From Boussod, Valadon & Cie., Paris

150

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

956. *TIGRE COUCHE DANS LA BROUSSE.* A tiger lying on a rocky gray path, in a landscape of grayish green and brown brush. Signed at lower right BARYE; with seal on back of *Vente Barye.* *Watercolor:* 7 x 11¾ *inches*
Vente Barye, Paris
From Bernheim jeune & fils, Paris
Collection of Dikran Khan Kelekian, New York, 1922
Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1921

200

JEAN LEON GEROME

FRENCH: 1824-1904

957. *PORTRAIT OF MADEMOISELLE RACHEL.* Full-length figure in classic scarlet and crimson garb, crowned with laurel and holding a sceptre; leaning against a sculptured pedestal representing her triumphs, beside a statue of the Etruscan god of Fear. Signed at lower right J. L. GÉRÔME. 10¼ x 6¾ *inches*

250–

Note: The above is a sketch for the famous portrait of Mlle Rachel by Gérôme in the Théâtre Français. Rachel (Elizabeth Rachel Félix, 1820-1858), a French tragedienne, was much applauded in the roles of *Marie Stuart* and *Joan of Arc.* In 1855 she performed in New York, Philadelphia, and Boston. Théophile Gautier described her as "simple, beauteous, grand, and *mâle* like Greek art, which she represented through the medium of French tragedy . . ."

GILBERT STUART

AMERICAN: 1755-1828

957A. *ROBERT YOUNG.* Bust portrait to half left, in black velvet coat with white stock. Brown background. 7¼ x 4¾ *inches*

100–

Robert Young (1748-1814) was a United States Senator from Virginia; served in the Revolutionary War and in the defense of Baltimore in 1813. The attribution must be accepted with reserve since so few sketches by Stuart are known. It is possibly a study for the larger portrait of Robert Young (*cf.* Lawrence Park, no. 948, illustrated in vol. IV), which was purchased in 1860 by John Pope, N.A., inherited by his son John Russell Pope, the son-in-law of the present owner.

IVAN POKITONOW

RUSSIAN: 1851-1924

958. *ENVIRONS DE PAU, BASSES-PYRENEES.* Low trees enclosing the middle distance and obscuring a view of blue hills; at the right, a red tile-roofed house and, at the left, a group of figures beside a cart. Signed at lower right I. POKITONOW and dated '84. *Panel:* 7 x 10½ *inches*

725–

From the Galerie Georges Petit, Paris
From M. Knoedler & Co., Inc., New York

JEAN JACQUES HENNER

FRENCH: 1829-1905

959. *NUDE.* Figure of a girl with auburn hair seated on a rock, her back to the observer, gazing towards a blue lake surrounded by the brown verdure of trees. Deep blue sky. Signed at lower left J. J. HENNER. *Panel:* 8¾ x 6¾ *inches*

1150–

Collection of J. N. Lichtenauer, New York, 1913

EUGENE FROMENTIN

FRENCH: 1820-1876

960. *ARAB VILLAGE.* The stepped white walls and dome of an Arab settlement crowning an elevation surrounded by trees. Groups of horses stationed in a sloping green foreground are surrounded by figures in burnooses, a boy in scarlet mounted at the left. Signed at lower right EUG. FROMENTIN and dated at lower left '75. *Panel:* 12¾ *x* 16 *inches*

From William Schaus, New York
From M. Knoedler & Co., Inc., New York

ADOLPHE JOSEPH THOMAS MONTICELLI

FRENCH: 1824-1886

961. *FIESTA.* Palace gardens at evening with graceful figures in diaphanous costumes grouped in the foreground, others surrounding a playing fountain at the left. *Panel:* 12 *x* 21½ *inches*

ANTOINE VOLLON

FRENCH: 1833-1900

962. *STILL LIFE.* A jug and wine glass placed beside a lute and sheets of music, surrounded with grapes and other fruit. Background of verdure with branches of red berries. Signed at lower left A. VOLLON and dated '71. 23½ *x* 28¾ *inches*

ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803-1860

963. *TURKISH BUTCHER SHOP.* Two dogs in a street before a red tile open-fronted shop, a butcher appearing through a narrow doorway at the right, a reclining figure with narghile in the foreground. Signed at left DECAMPS. 24¼ *x* 20 *inches*

Collection Meyer, Paris
Collection Secretan, Paris
Collection of Albert Spencer, New York, 1888
Collection of Henry Graves, New York, 1909
Etched by Desbrosses, 1877

THOMAS COUTURE

FRENCH: 1815-1879

964. *PORTRAIT OF A LADY.* Bust portrait in profile to the left, within a painted oval, of a young woman with auburn hair, wearing a brown dress and blue jacket, her face and neck lighted by a sharp light from the left. Signed at middle left with initials T.C. 21¾ *x* 18 *inches*

NARCISSE VIRGILE DIAZ DE LA PENA

FRENCH: 1807-1876

965. *FONTAINEBLEAU.* Open country strewn with gray boulders and grown with russet and green underbrush and scattered trees; in the distance, a shale cliff. A woman gathering fagots appears on a rutted road near the foreground. Signed at lower left N. DIAZ and dated '71. *Panel:* 12¾ *x* 16½ *inches*

300- From Boussod, Valadon & Cie., Paris

PIERRE ETIENNE THEODORE ROUSSEAU

FRENCH: 1812-1867

966. *RIVER LANDSCAPE WITH FIGURE.* Wide blue sky silhouetting the dark branches of low trees and reflected in the surface of a winding stream which flows between flat green banks; a fisherman in blue appears in a skiff on the bend of
500- the river. Signed at lower left TH. ROUSSEAU. *Cradled panel:* 10¼ *x* 13¾ *inches*

From Durand-Ruel, Inc., New York

MARIANO JOSE MARIA FORTUNY

SPANISH: 1838-1874

967. *PORTRAIT OF MEISSONIER IN HIS STUDIO.* Depicting the artist in his studio at Poissy, dressed in top boots, tight fawn breeches, and brown coat, his back to the observer, leaning on his sabre. Sketched background with easel and
250- painting. With seal at lower right FORTUNY. *Panel:* 11 *x* 6¼ *inches*

Note: The story is told that Meissonier, in examining Fortuny's *Spanish Marriage,* criticised the proportions of the officer's legs, supporting his assertion by drawing attention to the perfect proportion of his own legs and offering to serve as a model if the astonished Fortuny would come to Poissy. Fortuny accepted, went to Poissy, and made a sketch of Meissonier, who was much surprised at the rapidity of execution. In completing the picture later, Fortuny put in the famous painter's studio as a background.

Collection of William H. Stewart, New York, 1898

JEAN BOLDINI

ITALIAN: 1845-1931

968. *PEACEFUL DAYS.* A fair-haired young woman in a gray gown with a scarlet shawl about her shoulders sits crocheting upon a sofa; a boy, with long curling
3300- hair, plays on a rumpled rug at her side, examining the handle of a rapier. Back of him is a violoncello. Signed at lower left BOLDINI and dated '75.

14¼ *x* 10¾ *inches*

From the Galerie Sedelmeyer, Paris
Collection of A. Foinard, Paris
Collection of Henry M. Johnston, New York, 1893
Collection of Edson Bradley, New York, 1917

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

969. *PREMIERES FEUILLES, PRES DE MANTES.* Wooded foreground with slender trees in early spring foliage, a woman at the right bending in the green underbrush; beyond the trees, a sunlit road with two figures and red-roofed white houses in the distance. Blue cumulus sky seen through the pattern of branches. Signed at lower right COROT. 13¾ x 18¼ *inches*

Painted about 1855-65
Collection of Mme Michel Lévy, Paris, 1876
From Durand-Ruel, Inc., Paris
4300— From Eugene Glaenzer, New York, 1912
Exposition Centenaire Corot, 1895, no. 110 (erroneously entitled *Ville d'Avray*)
Described and illustrated in Alfred Robaut *L'Oeuvre de Corot,* 1905, vol. II, pp. 262-3, no. 815

JEAN BAPTISTE MALLET

FRENCH: 1753-1835

970. *LE LEVER.* Gray paneled interior, with a nude maiden upon a canopied bed at right reaching for the hand and white garments of a girl running before her, the latter with her arm about a companion at her side; in the right foreground a rose 2900 *fauteuil.* *Gouache:* 13¼ x 16½ *inches*

Companion to the following
From Jacques Seligmann, Paris, 1929

JEAN BAPTISTE MALLET

FRENCH: 1753-1835

971. *L'ACCORD PARFAIT.* An interior with a young couple seated in a *bergère* before a gray canopied bedstead at the left, the youth in a rose waistcoat; at the 2900— right, a young woman in dainty rose and white costume is standing beside a harp. *Gouache:* 13¼ x 16½ *inches*

Companion to the preceding
From Jacques Seligmann, Paris, 1929

HUBERT ROBERT

FRENCH: 1733-1808

972. *LE PORTIQUE.* A peristyle with statues enclosed within niches, the centre extending into a portico which borders a canal. Figures appear upon the foreground shore before fir trees and upon the terrace and landing steps opposite; others in a boat with red canopy crossing the blue water. Cumulus sky. 4500— 13 x 16 *inches*

Companion to the following
Collection of Philippe Wiener, Paris, 1929, no. 26
From Jacques Seligmann, Paris, 1929

HUBERT ROBERT

FRENCH: 1733-1808

973. *LA PIECE D'EAU.* Groups of figures upon broad landing steps bordering a pool and upon a tripartite staircase leading to a Roman arch; in the background, the trees of a park. A man in a skiff appears crossing the water from the left. Cumulus sky, with rose-tinted clouds. 13 *x* 16 *inches*

4500- Companion to the preceding
Collection of Philippe Wiener, Paris, 1929, no. 27
From Jacques Seligmann, Paris, 1929

MARIE LOUISE ELIZABETH VIGEE-LEBRUN

FRENCH: 1755-1842

974. *MADAME M. MICHELE.* Waist-length portrait of a young woman with powdered hair and fresh coloring, wearing a white dress with ruffled fichu. Shaded gray background. *Oval:* 24 *x* 19¾ *inches*

650-

FRENCH SCHOOL

XVIII CENTURY

975. *MARIE ANTOINETTE.* Three-quarter-length standing figure of the Queen in white satin gown trimmed with lace and ermine-lined mauve mantle embroidered with gold *fleurs de lis;* resting her left hand upon a crown. Brown background with crimson drapery at left. 49 *x* 37½ *inches* 175-
Collection of the Vicomtesse de Janzé, Paris, 1901 (as by Drouais)
From E. F. Bonaventure, New York

LOUIS LEOPOLD BOILLY

FRENCH: 1761-1845

976. *PORTRAIT OF A CHILD, SAID TO BE THE ARTIST'S SON.* A dark-haired child in greenish gray coat and wide white collar, seated at a table, leaning his folded hands upon a sheet of music. 18 *x* 14½ *inches* 3100-

Note: Harrisse (see below) describes the above painting as [translation] "having been attributed to Boilly and, if this attribution proves to be correct, this could be the portrait of his son Edouard, born in 1799, who won the first *Grand Prix de Rome* for musical composition."

Collection of Georges Lutz, Paris, 1902, no. 16
Collection of Mme J. Brasseur, Paris, 1920, no. 11
Collection of C. Picard, Paris
From Jacques Seligmann, Paris, 1922
Exposition des Portraits du Siècle, Paris, 1893, no. 102
Exposition Universelle de 1900, Paris
Described in Henry Harrisse, *L. L. Boilly,* 1898, p. 147, no. 665 (entitled *Portrait d'un Garçonnet;* see note above)
Recorded in Paul Marmottan, *Le Peintre Louis Boilly,* 1913, p. 231

JEAN BAPTISTE GREUZE

FRENCH: 1725-1805

977. *ANGE LAURENT DE LA LIVE DE JULLY.* Portrayed at bust length playing a harp, the figure in profile, the head turned to look toward the observer; wearing a white coat and mauve neckerchief, with powdered and curled hair. 700— Shaded gray background. Signed at lower right J. B. GREUZE.

Oval: 25½ *x* 21 *inches*

Ange Laurent de la Live de Jully (1725-1775), painter and engraver, was one of the great collectors of his time and a great friend of the artist. He engraved the works of Greuze and painted miniatures from his pictures. A similar composition at full length by Greuze was shown in the exhibition at the Pavilion de la France at the New York World's Fair, 1939, no. 227.

From E. Sichel, Paris, 1898

JEAN BAPTISTE HUET

FRENCH: 1745-1811

978. *LA LECON DE MUSIQUE.* A youthful couple seated on the shore of a lake, before a group of trees and statuary, the gallant in blue coat with his arms about a maiden in yellow and mauve, teaching her to play a flute; before them a spaniel 2700— standing on his hind legs. In the distance, a waterfall and buildings upon the shore.

32¼ *x* 25¾ *inches*

Note: A variant of a composition painted by Boucher, Huet's master, and engraved by Demarteau under the title of *L'Agréable Leçon.*

Companion to the following
From Jacques Seligmann, Paris, 1925

JEAN BAPTISTE HUET

FRENCH: 1745-1811

979. *LE PETIT DENICHEUR.* A verdant landscape, with a little boy in blue and 2000— mauve holding a hat full of young birds from a nest; at his side, a barking spaniel. At the left, a dainty child in rose frock and round straw hat carrying bird cages suspended from a pole. In the foreground, a stream and flowering bank.

32¼ *x* 25¾ *inches*

Note: The figures derive from two compositions by Boucher, *Le Petit Dénicheur* and *Les Oiseaux en Cage,* from the Mame collection, Tours.

Companion to the preceding
From Jacques Seligmann, Paris, 1925

JEAN HONORE FRAGONARD

FRENCH: 1732-1806

980. *BLIND MAN'S BUFF (LE COLIN-MAILLARD).* A young girl blindfolded, approaching stone steps in the foreground, wearing a frock with blue skirt and rose panniers, a youth behind her tickling her cheek with a straw; at the left, two animated infants, one lying on his back in rose and blue costume. Landscape background of trees and a flowering vine, with an old well visible to the left. 16 *x* 12¾ *inches*

12500

Note: M. Réau, in his article in the *Gazette des Beaux Arts* (*vide infra*) writes of the above painting (translation): "a picture of his early period known by the engraving by Beauvarlet. Since the engraving is dated 1760, it would follow that the painting was executed about 1755, before Fragonard left for the French Academy in Rome. The artist was at this period a pupil of Boucher . . . This charming composition, where Fragonard's personality already appears to dominate the teachings of his master, was apparently very successful because we know of not less than three replicas; a small canvas which has the exact dimensions of the print and which apparently served as the model for the engraving by Beauvarlet, one of larger dimensions . . . which with the companion picture *La Balançoire* was in the Morelle sale (May 3, 1786), and lastly a canvas . . . which was in the collection of Baron de Saint Julien, sold June 21, 1784. . . .

Fortunately the small canvas which Beauvarlet has so faithfully interpreted . . . is conserved in an English collection . . . Acquired perhaps from Fragonard himself by a great lady of French origin, the Marchioness Wellesley, née Gabrielle Rolland, who was related by marriage to the famous Duke of Wellington, the picture has always remained in her family: Sir William Dalby, the last owner obtaining it from Major Wellesley, who inherited it directly from the Duchess of Portland.

It is a delightful work painted in a gamut of exquisitely fresh colors . . . All of Fragonard is expressed . . . one senses the sensual perfume of Boucher but there is something more: an air of youth, a warmth, a provincial sprightliness which belongs only to Fragonard. It is not a banal imitation of a docile pupil without personality, but the *coup d'essai* of a painter marvelously gifted who has nothing more to learn from his master and no longer hesitates to fly on his own wings . . . An interval of twenty years separates the *Colin Maillard* acquired by the Louvre and the youthful product engraved by Beauvarlet."

Painted in 1754-56
Collection of the Marchioness Wellesley (née Hyacinthe Gabrielle Rolland)
Collection of the Duchess of Portland, her daughter
Collection of Major Wellesley, her cousin
Collection of Sir William Dalby, his descendant
From Jacques Seligmann & Co., Inc., New York, 1927
Exhibition Illustrating the Work of Fifteen Masters of the Eighteenth Century, 1928, no. 15
Engraved by Beauvarlet, 1760
Subject engraved in Baron Roger Portalis, *Honoré Fragonard, Sa Vie et son Oeuvre,* 1889, opp. p. 20
Subject engraved in Camille Mauclair, *Fragonard,* 1904, p. 65
Described and illustrated in Louis Réau, *Les Colin-Maillard de Fragonard,* Gazette des Beaux-Arts, March 1927, pp. 148-152, ill. opp. p. 148

GUSTAVE JEAN JACQUET

FRENCH: 1846-1909

981. *PORTRAIT OF A LADY.* A fair-haired girl in plumed black hat and décolleté purple silk gown, portrayed at bust length glancing to the left. Signed at upper left J. JACQUET. 22 x 18½ *inches*

300— Purchased from the artist

JOHN JAMES MASQUERIER

BRITISH: 1778-1855

982. *MRS BLACKET, WIFE OF THE POET JOSEPH BLACKET.* Half-length figure to half left, the head turned glancing to the right; in light green gown with V-neck and white collar, a white turban binding her auburn hair; dark sky background. Signed at middle right with initials J. J. M. *Pastel:* 26¼ x 22 *inches* 700—

> *Note:* Mrs Blacket was the wife of Joseph Blacket, married in 1804; died three years later of consumption. Mr See (see below) in his description of the above portrait writes: "The artist in painting the portrait seems as if he had given to it all his heart and skill. A very fine pastel."

Painted in 1807
Collection of C. Johnson
From Jacques Seligmann, Paris, 1922
Described and illustrated in R. R. M. See, *Masquerier and his Circle,* 1922, p. 181, pl. XXXVI

WILLIAM REDMORE BIGG, R.A.

BRITISH: 1755-1828

170— 983. *PORTRAIT OF A CHILD.* Full-length figure standing in profile before a flowering landscape, wearing a white frock with blue sash; a bird has flown from her open hand, a bird cage appearing on the ground at the right. 30 x 25 *inches*

GEORGE CHINNERY

BRITISH: 1774-1852

984. *MISS CRAWLEY (AFTERWARDS MRS J. MOORE).* Portrayed at half length to half right looking toward the observer, in white dress with V-neck and white turban binding her powdered hair. Sky background. Signed at lower left G. CHINNERY and dated '99. *Watercolor and oil:* 25½ x 21 *inches* 650—

Collection of R. M. See, Esq.
From Jacques Seligmann, Paris, 1917

GAINSBOROUGH DUPONT

BRITISH: 1754-1797

985. *MRS HARRY LINTON OF FARNINGHAM.* Three-quarter-length figure seated before a landscape, portrayed in a white dress with ruffled fichu and blue sash, a black shawl about her arms and large blue and white mob-cap.

Pastel: 35 *x* 28 *inches*

550-

Note: "A charming lady belonging to a county family, who acquired during her lifetime a reputation for her artistic and literary tastes. She was a correspondent of Mrs Thrale, and a friend of Fanny Burney. A delicate pastel done about 1790, in which the artist succeeded in blending with the qualities derived from his uncle a certain distinctly French elegance. Belonging to Mrs L." (from R. R. M. See, *vide infra*).

Painted about 1789-90
From Jacques Seligmann, Paris, 1917
Exposition des Pastellistes Anglais du XVIII Siècle, Galerie Brunner, Paris, 1911
Illustrated in color in R. R. M. See, *English Pastels, 1750-1830,* 1911, opp. p. 254

GEORGE ROMNEY

BRITISH: 1734-1802

986. *MRS CHRISTOPHER HORTON, AFTERWARDS H.R.H. ANNE, DUCHESS OF CUMBERLAND.* Seated before a column draped with crimson, at almost full length, her right arm extended and holding in her left hand a small volume. Her hair is loosely coiled, and she wears a voluminous pale green robe with short, puffed white sleeves ruffled at the elbows. At left is a prospect of wooded country and, above, a cloudy blue sky. 55¼ *x* 46¼ *inches*

5000-

Anne, eldest daughter of Simon Luttrell, Esq., created Viscount Carhampton and Earl of Carhampton in 1785; married in 1765 Christopher Horton, Esq., of Catton Hall, Derbyshire, who died in 1769; secondly, in 1771, against the strongest opposition of the King, Henry Frederick, Duke of Cumberland, the brother of George III. At the time of her marriage with the Prince she was a "fascinating widow of twenty-four." Horace Walpole said of her, "She had the most amorous eyes in the world and eyelashes a yard long . . . was coquette beyond measure, artful as Cleopatra, and completely mistress of all her passions and projects." She died in 1809.

Her brother, Henry Lawes Luttrell, a well-known soldier and politician, opposed Wilkes in the parliamentary election for Middlesex in 1769; James Luttrell was a distinguished navy officer and commander of the 'Mediator'.

Mr Lionel Cust in *Buckingham and Windsor Palace Collections,* gives the following account of the sitter: "Among Gainsborough's many fashionable sitters at Bath were a young couple, recently married, Mr and Mrs Christopher Horton, of Catton Hall in Derbyshire . . . The fair Mrs Horton seemed to have the world at her feet, but fate intervened, since the death of her infant child was followed in a few days by that of her husband, to whom she appears to have been devotedly attached. Before many years were out since her bereavement the young widow made her appearance again in fashionable society. Tall, dignified and haughty, with a sharp wit added to the languorous airs of a coquette, Mrs Horton was sufficiently mistress of herself to be able to attract admirers without endangering her reputation . . . Among the butterflies and moths that buzzed around this shining light was Henry Frederick, Duke of Cumberland, the youngest brother of the reigning Sovereign, George III . . . To the public it [the marriage] was but a nine days' wonder, and a subject for gossip, but to the King his brother's marriage caused intense disgust and grief." The account continues with the story of her elevation to royal rank, and of the court of Cumberland House and its friendship with the heir apparent, and the position in society of the Duchess of Cumberland after the death of her husband in September, 1790. The marriage was the direct cause of the passage of the Royal Marriage Act of 1818. Sittings recorded in the *Memoirs,* p. 199, on April 16, 1788, to April 4, 1789.

Painted in 1788-9
Collection of Lady Horton, Catton Hall, Derbyshire
Collection of Lord Wenlock, Escrick Park, Yorks
From M. Knoedler & Co., Inc., New York
Collection of Judge Elbert H. Gary, New York, 1928
National Portrait Exhibition, London, 1867
Described in Ward & Roberts, *Romney,* 1904, vol. II, p. 37 (as the *Duchess of Cumberland*)
Recorded in George Paston, *George Romney,* 1903, pp. 108 and 193

JAMES NORTHCOTE, R.A.

BRITISH: 1746-1831

1050— 987. *CHILD WITH LEGHORN BONNET.* Three-quarter-length figure of a child in white frock, holding the rose strings of a flower-trimmed straw bonnet and leaning against an embankment, upon which she holds a basket of flowers. Landscape background. 30 x 25 *inches*

RICHARD COSWAY, R.A.

BRITISH: 1740-1821

350— 988. *MRS COMBE.* Half-length portrait facing half right of a young woman in a mauve low-necked gown with gold sash, resting her left arm upon a crimson velvet cushion. Light greenish gray background. 30 x 25 *inches*

GEORGE DE FOREST BRUSH, N.A.

AMERICAN: b. 1855

900- 989. *MOTHER AND CHILD.* A young auburn-haired woman in scarlet and rose gown, seated upon a terrace overlooking a distant view of an Italian countryside with a sea in the distance; she holds a nude child upon an olive green drapery on her knees. Signed twice at lower left GEORGE DE FOREST BRUSH and dated 1909. *Cradled panel:* 29 x 28¼ *inches*

Note: A painting somewhat similar in composition is in the Art Institute, Chicago. The subject is the artist's wife and child. Other portrait groups of the artist's wife and children are in the Metropolitan Museum of Art, New York, and the Pennsylvania Academy of Fine Arts, Philadelphia.

Purchased from the artist
From M. Knoedler & Co., Inc., New York, 1912
Exhibited at the National Academy of Design, New York

LAURA THERESA ALMA-TADEMA

BRITISH: 1852-1909

990. *THE PERSISTENT READER.* A seventeenth century Dutch interior with a gentleman in black seated before an open casement window, reading, a lady in shell pink gown holding a leghorn hat and leaning against a table covered with a blue rug. At the left, the corner of a mantel; in the right foreground, a harpsichord. Signed upon a volume at lower right LAURA THER. . . ALMA-TADEMA, opus LXXXVIII. *Panel:* 24 *x* 18¾ *inches*

500-

Purchased from the artist

From M. Knoedler & Co., Inc., New York

GUSTAVE DORE

FRENCH: 1832-1883

991. *LOUIS XIII HALBERDIER.* A man in scarlet coat with gorget and white ruff, holding a pole arm, mounted on a black charger. Signed at lower right G. DORÉ. 24¼ *x* 20 *inches*

300-

MARTIN RICO Y ORTEGO

SPANISH: 1833-1908

992. *VENETIAN SCENE.* Gondolas with figures in bright costumes plying the smooth blue waters before the balustraded white wall of a garden, a church appearing above the tree tops; palaces bordering the canal in the left distance. Signed on the wall at right RICO. 11¾ *x* 21½ *inches*

225

Collection of Emerson McMillin, New York, 1913

WILLEM MARIS

DUTCH: 1844-1910

993. *RIVER IN HOLLAND.* A boy in a scow moored by a reedy bank in the foreground, cows grazing in the light green grass beyond; in the distance, windmills on the low horizon and, at the right, a wide gray river with sailing vessels. Signed at lower right WILLEM MARIS. 21½ *x* 29 *inches*

375

From Arthur Tooth & Sons, London

From M. Knoedler & Co., Inc., New York

World's Columbian Exposition, Chicago, 1893

JOHN THOMAS SERRES

BRITISH: 1759-1825

175

994. *COWES, ISLE OF WIGHT.* Fishing sloops upon the choppy water of a harbor, before the houses of a town upon the shore, with figures in dinghies drawing alongside. 16¼ *x* 23 *inches*

GEORGE INNESS, N.A.

AMERICAN: 1825-1894

995. *RIVER LANDSCAPE.* Cattle grazing in a green meadow which slopes to the bank of a winding river; other cattle appearing on the farther shore. Low russet trees enclose the right middle distance before the far view of open country. At the right the figure of a herdsman. Signed below G. INNESS. 16 x 24 *inches*

1300-

JOSEF ISRAELS

DUTCH: 1824-1911

996. *FAGOT GATHERERS.* A woodland scene with a peasant in blue shirt and sabots, trimming a branch. Signed at lower left J. ISRAELS. *Panel:* 10¾ x 7¾ *inches*

150-

EMILE VAN MARCKE

FRENCH: 1827-1890

997. *CATTLE PASTURING.* Four cows with several calves wading in a shallow pool in the foreground, their coats brightened by the late afternoon sun. Other cattle grazing in the background, a herdsman appearing at the right. Dark overcast sky. Signed at lower left EM. VAN MARCKE. 19 x 25¾ *inches*

Collection of Philip Van Volkenburgh, New York, 1917

175

ALBERT NEUHUYS

DUTCH: 1844-1914

998. *GIRL KNITTING.* A young peasant girl in blue apron and sabots seated in a dark cottage interior, knitting in the light of an invisible window, a cat purring by her knee. Signed at lower right A. NEUHUYS. 14¼ x 11 *inches*

From Boussod Valadon et Cie., Paris

From M. Knoedler & Co., Inc., New York

150-

DIRK WIJNTRANK

DUTCH: 1625-1687

160 999. *LANDSCAPE WITH FIGURES.* Hilly landscape with a house in the foreground bordering a stream; a man fishes from the shore, and two figures are conversing on the roadway at the right, other figures beyond. Signed illegibly on a log at right. *Cradled panel:* 15¼ x 19½ *inches*

BERNARD DE HOOG

DUTCH: b. 1867

1000. *MOTHER AND CHILDREN.* Flagged interior of a cottage with a woman seated before a burning hearth holding a baby in a white frock upon her knees, another child in blue and white standing on the floor beside her. Signed at lower right BERNARD DE HOOG. 19¾ *x* 15¾ *inches*

210-

Collection of Edward V. W. Rossiter, New York, 1922
Collection by Payson T. Thompson, New York, 1928

GEORGES JAN HENDRICK POGGENBEEK

DUTCH: 1853-1903

1001. *COWS PASTURING.* A Dutch landscape with a wide green meadow in the foreground enclosed by a low fence and pollard willows at the left, where six cows are resting and grazing. Signed at lower left GEO. POGGENBEEK and dated '86. *Watercolor:* 14¾ *x* 20¼ *inches*

90-

[END OF SIXTH SESSION]

6✓ 415

SEVENTH SESSION

Thursday, May 1, 1941, at 2 p. m.

CATALOGUE NUMBERS 1002 TO 1166 INCLUSIVE

GOTHIC AND RENAISSANCE WATCHES
BOXWOOD AND IVORY CARVINGS
ENAMELS AND OTHER OBJETS DE VERTU

1002. FOUR ARMORIAL FOB SEALS *XVII-XVIII Century*
20 – One of silver and agate, the other three of cut steel. [Lot.]

1003. ENGRAVED GILDED SILVER LOZENGE-SHAPED WATCH *German, circa* 1620
The exterior engraved or flat-chased with *putti,* armorial escutcheon, and foliage.
60 – Back of movement inscribed *R. Hills.* *Height* 1¾ *inches*

1004. THREE ANTIQUE CAMEOS
Head of a man in laurel wreath, probably George Washington; a lady of the Court of Louis XV, in brooch set with brilliants; head of a man, in the antique
115 – style. [Lot.]

1005. CARVED BOXWOOD MEDALLION OF HANS BOCK *German, dated* 1557
Bust of a bearded man, framed with the legend: *Hans Bock was Alt. 42 Ior, 1557.* *Diameter* 1¾ *inches*
55 – Collection Felix, Leipzig
Collection Spitzer, 1893

1006. CARVED BOXWOOD MEDALLION *German, XVI Century*
70 – Meticulously carved on both sides with the Nativity and the Annunciation, framed in descriptive legends. *Diameter* 2 *inches*

1007. WROUGHT GILDED BRONZE MINIATURE TABLE CLOCK
Nuremberg, XVI Century
60 – Of circular watch form, exterior and interior chased with scrolling foliations and hunting scenes; the hinged bottom opens to disclose the clock movement and also a quadrant. In case. *Diameter* 1¾ *inches*
Collection of Prof. Luigi Grassi, New York, 1927

1008. THREE SMALL NIELLO SILVER PLAQUETTES *XVII Century*
Depicting a bishop and two New Testament subjects. Together with a Spanish
45— filigree silver locket from a statuette of the Virgin. [Lot.]

1009. REGENCE CHASED SILVER WATCH *French or Swiss, circa* 1730
Plain silver inner case, the outer case chased with an Oriental potentate receiving
30 a European envoy. Dial inscribed *Wilhelm Oferman.* *Diameter 2¼ inches*

1010. CARVED BOXWOOD MEDALLION OF GEORG ZORER *German, dated* 1528
Bust portrait in profile to the right; with the name and date *Georg Zorer* XXVIII
50— M.D. XXVIII. Framed. *Diameter 2 inches*
Collection Spitzer, 1893

1011. ENGRAVED SILVER BOOK-SHAPED WATCH *Henry Lerbart, Strasburg, circa* 1650
In the form of a tiny book, the exterior engraved with the Crucifixion and Resurrection; interior with the Nativity and inscribed with the maker's name.
160— *Length 2¼ inches*

1012. GOTHIC CARVED IVORY PLAQUETTE *French, XIV Century*
Fragment depicting the crucified Christ between the two Marys, within a crocketed niche.
27 50 *Height 2½ inches*

1013. ENGRAVED SILVER POWDER FLASK-SHAPED WATCH
Martin Loller, German, circa 1600
175— In the form of a powder flask, the hinged covers and interior superbly engraved and chased with hunting scenes and inscribed *Martin Loller.* *Length 3 inches*

1014. AJOURÉ SILVER OVAL WATCH *Nicklaus Rugendas, Augsburg, circa* 1610
Oval case with hinged back and front, superbly pierced and engraved with hunting scenes; the gilded back plate inscribed *Nicklaus Rugend.* In silver-mounted
160— leather case. *Length 2¾ inches*

1015. ENGRAVED SILVER AND GILDED BRONZE WATCH *Roger, Angers, circa* 1620
Oval case, the silver back and front intricately engraved with the story of Esther,
110— also a group of nymphs. Back plate of movement inscribed *Roger à Angers.*
Length 2½ inches

1016. CHASED SILVER AND GILDED BRONZE WATCH
150— *Nicolas Nourry, Gisors, circa* 1620
Oval case of gilded bronze *plaqué* with silver, the hinged back and front chased with the arms of France and a monogram. Dial finely engraved with allegorical figures and flowers. Back of movement inscribed *Norry à Gisors.*

1017. ENGRAVED SILVER CRUCIFORM WATCH *C. Schmits, Berlin, circa* 1600
In the form of a cross, with double hinged front and back; interior and exterior intricately engraved and chased with foliage. Movement inscribed *C. Schmits, Berlin.* *Height* 1¾ *inches*

175 –

1018. ENGRAVED GILDED SILVER CRUCIFORM WATCH *Timolly, Aix, circa* 1600
In the form of a cross, the hinged back and front engraved with a Crucifixion scene and emblems of the Passion; interior also intricately engraved and inscribed *Timolly, Aix.* *Height* 2¼ *inches*

150 –

1019. CHASED SILVER WATCH *Denis Bordier, Geneva, circa* 1670
Oval case with hinged back and front, finely chased with scenes from the story of Esther, the dial with Renaissance grotesques. Back of movement inscribed *Denis Bordier.* *Height* 2¾ *inches*

125 –

1020. THREE SILVER BIBELOTS
Oval locket framed in carved ivory relief of the Madonna and Child and Samson and Delilah; engraved crystal portrait of a cardinal, in silver filigree frame; a cruciform reliquary of Byzantine design, inset with colored stones. [Lot.]

30 –

1021. CARVED BOXWOOD MEDALLION *German, XVI Century*
Head of a bearded man, probably Michelangelo. Unsigned.
Diameter 2⅞ *inches*

12.50

1022. ENGRAVED HORN AND SILVER SOLAR WATCH *B. Loud, Dieppe, circa* 1650
In square case of clear horn, handsomely engraved. *Width* 2¼ *inches*

25 –

1023. BONE AND BRASS BOOK-SHAPED WATCH *Möllinger, Neustadt, circa* 1650
In the form of a missal, the hinged bone covers carved on the interior with the "Rape of the Sabine Women". Dial inscribed *Möllinger, Neustatt.*
Height 2½ *inches*

75 –

1024. CARVED BOXWOOD MEDALLION OF PRINCE RAIMUND FÜGGER
German, dated 1527
Head in profile to the left of a bearded man, in the antique style; reverse, showing two *fleurs de lis* on shield and the legend: *Raimund Függer August Vin.* MD. XXVII Æ XXXVII. *Diameter* 2¼ *inches*
Collection Spitzer, 1893

17.50

1025. CARVED RAM'S HORN COUPE *Italian, XVI Century*
The exterior intricately carved in low relief with a figure of a mounted nobleman, also heraldic lions among leaf *rinceaux;* terminates in a carved bust of an Oriental. *Height* 3¼ *inches*

130 –

1026. CHASED AND ENAMELED GOLD OVAL WATCH *French,* 1610-20
The case finely chased with nude figures embracing in a garden of flowers, the
300- background filled in with dark enamel. *Height* 2¾ *inches*

1027. TWO CHAMPLEVÉ ENAMEL MEDALLIONS *English, XIV Century*
Depicting mounted knights in armor, with swords and shield, in a running border of vine ornament. Framed. *Diameter* 3½ *inches*

560- Collection Carmichael, London
From Arnold Seligmann, Rey, Inc., New York

1028. CHAMPLEVÉ ENAMEL PLAQUE *Italian, XIII Century*
275- Coffered square plaque of bronze, depicting the face of the Savior, inlaid in red and green enamels and with leaf arabesques in gold. Probably from a reliquary. *Width* 4 *inches*

Collection Carmichael, London
From Arnold Seligmann, Rey, Inc., New York

1029. WAX PORTRAIT MEDALLION OF COSIMO DE' MEDICI *Italian, XVI Century*
22 15 Bust in profile to the right of a man in red hat and cloak, also the legend *Magnus Cosmus Medices I.P.P.* *Diameter* 3¼ *inches*

1030. GOTHIC CARVED BOXWOOD AND GILDED SILVER DIPTYCH
Spanish(?), XVI Century
120- Diptych with richly pierced and chased frame of gilded silver, in ornate Gothic style, containing two *bas reliefs* carved with the Crucifixion and the Holy Trinity. *Width open* 7 *inches*

1031. CARVED BOXWOOD MEDALLION OF THE EMPEROR CHARLES V
German, XVI Century
65- In profile to the left, wearing rich robes and wide hat and holding a pomegranate. Framed with the legend *Charles. R. de Castille, Lecon, Grenade, Arragon, Naverre, Cecille.* Small repair to rim. *Diameter* 3¼ *inches*
Collection Spitzer, 1893

1032. GOTHIC CARVED IVORY PLAQUETTE *French, Late XIII Century*
32 15 Carved in *bas relief* with the Resurrection, Christ with a banner emerging from a round tomb, about which are four sleeping soldiers. One corner abraded. *Height* 3¼ *inches*

1033. CARVED BOXWOOD MEDALLION *German, XVI Century*
40- Bust of a man in fur cape and wide hat, in profile to the left. *Diameter* 3 *inches*
Collection Spitzer, 1893

1034. CARVED ALABASTER PORTRAIT MEDALLION OF A LADY *Burgundian, dated* 1528
A lady of rank, in profile to the right, wearing flat hat, her hair dressed in two long braids. Brass frame of later date. *Diameter* 3¼ *inches*
55 –

1035. THREE IVORY BIBELOTS
Figurine of Juno; a gold-mounted needle case; and an astronomical watch. [Lot.]
20 –

1036. CARVED BOXWOOD MEDALLION *German, XVI Century*
Portrait of a man in fur coat and wide hat. *Diameter* 3½ *inches*
Collection Spitzer, 1893
40 –

1037. CARVED IVORY MEDALLION OF FERDINAND KING OF ROME *German, XVI Century*
Bust in profile to the left, wearing fur coat and wide hat. Framed in the legend *Ferdinandus Rex Rom,* also with the initials of Albrecht Dürer. *Diameter* 2¾ *inches*
35 –

1038. GEORGE III REPOUSSÉ SILVER WATCH *J. Wilders, London, circa* 1765
Plain silver inner case, the outer case *repoussé* with rococo figures, dancing to music; painted enamel dial. Together with a gilded bronze watch by Jacques Soret of Geneva. [Lot.]
30 –

1039. GOTHIC CARVED IVORY PLAQUETTE *Franco-Flemish, XIV Century*
Carved in *bas relief* with the Angel and Virgin of the Annunciation, flanking an urn of lilies. *Length* 3 *inches*
25 –

1040. SILVER-MOUNTED IVORY TOILET BOX *Siculo-Arab, XIV Century*
Cylindrical box and cover with narrow radial hasps of silver springing from a central oak apple finial. *Height* 4 *inches*
120 –

1041. LIMOGES GRISAILLE ENAMEL PHIALE *Jean Penicaud III, French: XVI Century*
Small circular plaque with bossed centre, decorated *en camaïeu* with profile heads on a black ground, amid gilded scrollings. Minor restorations. *Diameter* 5¼ *inches*
From the Fitzhenry Collection, London, 1915
55 –

1042. CARVED IVORY PORTRAIT BUST *Johann Christoph Lücke, German:* 1703-1780
David Doormann (d.1750), Burgermeister of Hamburg, in loose robe and open shirt. Signed on back with monogram. *Height* 5¼ *inches*
45 –

1043. PAIR RENAISSANCE GILDED SILVER SALTS
Christoph Lencker, Augsburg, circa 1585
Bowl with nulled rim set in square table stand with strap scrollings at the corners
50— and *ajouré* valances centring bearded mascarons; supported by four winged caryatids upon C-scrolls; ball feet. *Width* 3¼ *inches*

1044. FOUR SILVER BIBELOTS *XVII-XVIII Century*
Two Russian niello silver snuff boxes; Flemish pomade box engraved with sacred
30— subjects; and a Hebraic tablet of laws. [Lot.]

1045. CARVED BOXWOOD MEDALLION OF THE EMPEROR CHARLES V
German, dated 1520
140— In profile to the left, framed in a Latin inscription and bearing the date. The contemporary frame pierced and carved with the arms of the Holy Roman Empire, strapwork, animals, and masks. *Diameter* 4 *inches*
Collection Spitzer, 1893

1046. GOTHIC DINANDERIE INKHOLDER *French, Late XV Century*
55 Drum-shaped, the sides pierced with panels of Gothic tracery ornament; blue enamel liner and loose lead inkpot. *Height* 1¾ *inches*

1047. GOTHIC CARVED IVORY PLAQUETTE *Ile de France, Early XIV Century*
Exquisitely carved with three scenes depicting a nun educating three young girls,
65 a maiden spinning, and a forester with spear kneeling before her, beneath an arcade of nine traceried and crocketed arches. *Length* 4⅛ *inches*

1048. GOTHIC CARVED, POLYCHROMED AND PARCEL-GILDED IVORY DIPTYCH
English, XIV Century
800— Beautifully carved in bold relief, heightened with gilding and red and green polychrome, apparently original, with four scenes from the Life of the Virgin: the Coronation, the Virgin with S. Anne and S. Elizabeth, the Death of the Virgin, and the Adoration of the Magi, with the Virgin and Child. Has case.
Height 7⅛ *inches; width* 7 *inches*

1049. GOTHIC CARVED IVORY PLAQUETTE *French, XIV Century*
The Crucifixion, with Christ stabbed by a spear, between citizens, with the swoon-
45 ing Virgin at the left supported by two women; beneath a crocketed triple arch.
Height 3¼ *inches*

1050. BYZANTINE CARVED IVORY PLAQUE *VIII-IX Century*
Depicting Christ crucified, flanked by figures of two Roman soldiers, one with
385— spear, the other with sponge and reed, between mourning figures with angels in the clouds; below appears a procession of female mourners before a tomb with a guardian soldier. Border of undulating foliage. Deep yellowish brown patina. Rare. *Height* 5¾ *inches*

1051. GOTHIC CARVED IVORY POLYPTYCH, FORMING A PORTABLE ALTAR
Ile de France, Early XIV Century
In the centre, beneath a carved Gothic canopy, is seated the crowned Virgin with the Child on her left knee and holding an apple on her right hand, the figures fully carved in the round. The wings each show four vignettes containing two figures within Gothic niches, forming scenes: the Annunciation, and the Meeting with S. Anne; the Gifts of the Magi; the Holy Family in the Manger; and the Adoration of the Shepherds. In folding case.
150- *Height 3¾ inches; length 5¼ inches*

Note: This exceptionally beautiful Gothic work of art, which still shows in the central group a Romanesque influence, is a well-known carving and was considered by Dr W. von Bode to have been executed about the year 1300 A.D. The figures show an engaging freedom of composition for such an early work.

Collection of Count Schuwaloff, former Minister of the Russian Empire, St. Petersburg
From Jacques Seligmann, New York

1052. CARVED ROCK CRYSTAL EWER WITH JEWELED AND ENAMELED GOLD MOUNTS
French, XVI Century
300- Cup carved with spiral gadroons enclosing stars above leaf-scroll ornament with tiny perched birds; on low knopped stem. Mounted with rims, angular looped handle, and hinged cover in gold ornamented with elaborate leaf-scroll ornament in colored enamels, enhanced with square cut rubies and diamonds. Has leather case. *Height 6 inches*

Note: One of the most magnificent examples of the Renaissance goldsmith's art in the collection, and probably executed about 1550-75 by a French or Florentine artist, inspired by Cellini, at the court of Fontainebleau. The design and the technical brilliance of the craftsmanship are beyond praise.

From Arnold Seligmann, Paris

1053. GREEN JASPER CUP WITH ENAMEL MOUNTS *French, Late XVI Century*
Round cup on graceful balustered and knopped stem and round foot. Mounted in gilded bronze with rims of colored enamels, the *ajouré* base with a collar of
375- red enamel trefoil leaves. The two leaf-scroll handles in green, white, and red enamels. *Height 7⅝ inches*
From Arnold Seligmann, Paris

1054. ROMANESQUE GILDED BRONZE STATUETTE *French, XII Century*
Seated crowned and robed figure of the Virgin with a bowl in her lap to hold
120- holy water, the back of the semicircular throne engraved with three round arches with figures of the Angel and Virgin of the Annunciation, and a penitent with a candle. *Height 6½ inches*

1055. Repoussé Silver and Enamel Dish *North Italian, XVI Century*
The interior *repoussé* with a border of undulating leaf scrolls terminating in lilies, amid which are figures of four herons; the bossed centre with a similar design on a smaller scale surrounding an enameled escutcheon, showing abrasions. *Diameter* 6¼ *inches*
40 —

1056. Pair Carved Ivory Haut Reliefs
Attributed to Pierre Duquesnoy, Flemish: XVII Century
Oval medallions, with laughing groups of Bacchic *putti,* playing wildly. Framed. *Diameter* 5½ *inches*
50 —

1057. Peruvian Tapestry Fragment *XVI Century*
Small square beautifully woven with a bird in a rose ground, within a green border dotted with 'thunder pattern' and edged in yellow. Framed. Rare. 6 *inches square*
85 —

1058. Engraved Silver Two-Handled Geographical Cup
Persian, XVII-XVIII Century
Pear-shaped bowl, the exterior engraved with maps indicating routes taken by early explorers, with captions in Arabic script; two imbricated serpent loop handles surmounted by figures of birds. *Length* 7¾ *inches*
50 —

1059. Limoges Grisaille Enamel Plate, after Albrecht Dürer *XVII Century*
Knight and Death, after a print; within a border of masks and scrollwork enhanced with fruit, herms, and winged grotesques. *Diameter* 8½ *inches*
130 —

1060. Carved Ivory Casket *South Indian, XVII Century*
Oblong casket carved in *bas relief,* the lid with figures of Lira and Buddha, the sides with a series of single figures of citizens with curved swords, wine bottles, guns, etc., each within a niche. *Length* 8¾ *inches*
35 —

1061. Carved Ivory Group of the Pietà *Italian, Early XVIII Century*
Seated robed and hooded figure of the Virgin, supporting the nude body of the dead Christ on her lap. *Height* 8 *inches*
150 —

1062. Gold-Damascened Iron Candlestick *Italian, XVI Century*
With triangular *bobêche* on trilateral curved stem and triangular base supported by gilded bronze sphinxes. Damascened in gilding with garlanded portrait medallions, winged Victories, and other Roman motives. *Height* 12¼ *inches*
75 —

1063. CARVED IVORY COFFRET *Italian, XVI Century*
Small oblong jeweled casket with hinged domed top; sculptured in low relief upon the sides with animals amid spreading floral branches, the cover with a strapwork cartouche enriched with flowers and birds, enclosing two jardinieres
150 – and medallion figure of a triton. Fine original locks and strapwork mounts. *Length* 8⅝ *inches*

Collection Spitzer, 1893

1064. RHAGES TURQUOISE BLUE FAÏENCE BOWL WITH FIGURE DECORATION *XII-XIII Century*
Coniform bowl painted in colors, and touches of gilding, with four pairs of
350 – seated figures, separated by palmettes around a cavetto with figure of a Shah on a white horse, with a falcon on his wrist; all reserved in a ground of light turquoise, beneath a rim band of formalized Kufic inscriptions. On the exterior is painted in sepia a lengthy Neshki inscription. Repaired as usual, but the coloring in exceptionally fine preservation. *Diameter* 8⅛ *inches*

From Dikran Kelekian, New York

1065. GOTHIC GILDED SILVER MONSTRANCE *French, XIV Century*
50 – In the form of a rectangular niche, crocketed and with steeple surmounted by a cross, the sides engraved with figures of the Virgin and Child and S. Barbara; on octagonal stem with melon knop and stellate foot. *Height* 10¾ *inches*

1066. PAIR CARVED IVORY STATUETTES OF THE SEASONS *Flemish, Early XVII Century*
95 – Standing draped female figures with bare breasts: Summer with a basket of flowers and Autumn with a sheaf of wheat. On paneled ebony plinths. *Total height* 13¾ *inches*

Collection of Sypher & Co., New York, 1897

1067. CARVED IVORY HAUT RELIEF PLAQUE *German, XVII-XVIII Century*
Seated figure in armor holding up in one hand a miniature figure of Victory with
85 – armor, helmets and weapons scattered around his feet; before a background with a Renaissance arch and with a gnarled tree. Inscribed *Roma* and signed with monogram and bird rebus. In ebonized tabernacle frame. *Height* 8¼ *inches*

1068. GOTHIC SCULPTURED MARBLE GROUP OF THE VIRGIN AND CHILD *Franco-Flemish, XIV Century*
390 – Seated cloaked and hooded figure of the Virgin with the Child upon her left knee; lacking the right arm, the Child's head missing. Traces of old polychrome. *Height* 13¼ *inches*

1069. GILDED BRONZE STATUETTE OF THE SAVIOR PREACHING
Italian, Late XV Century
25– Standing nude figure, wrapped only in a loin cloth, with a floating end trailing up to the left shoulder, the right arm raised in exhortation. Has plinth.
Height 10½ *inches*

1070. CARVED IVORY CASKET *French, XIV Century*
Oblong casket carved upon the lid and four sides in *bas relief* with scenes from the knightly romances, with figures of lovers menaced by Cupid, a bride brought
150– by sail to a foreign shore, the death of a cow ogre, etc. Brownish patina.
Length 6½ *inches*

1071. CARVED SMOKY AGATE AND BRONZE DORÉ STANDING CUP WITH COVER
Italian Renaissance
Slender coupe of brownish gray agate carved with a frieze of scaly winged sea-
130– horses alternating with mask cartouches, the cover with two bearded mascarons. Modern mounts of *bronze doré,* the rim *repoussé* with mask cartouches joined by swags of fruit, and leaved and fluted base knops, supported on figure of a cherub blowing a horn and poised upon a winged marine horse, the cover surmounted by a seahorse. *Height* 11 *inches*

1072. REPOUSSÉ PARCEL-GILDED SILVER ALMS DISH *Early XVI Century*
100– Deep round bowl, the interior gilded and wrought with spiral flutings enclosing volutes of foliage, the raised centre with a circle of six tear-shaped bosses, three *repoussé* with foliage, the alternate three with hounds attacking game, in bold relief. *Diameter* 9¼ *inches*

1073. GILDED STEEL MINIATURE SUIT OF SIXTEENTH CENTURY ARMOR
A full harness with breastplate and backplate, gorget, lobster-tail burganet, full
145– arm defenses with gauntlets, and leg defenses with pointed sollarets, all beautifully articulated; fitted on a mannikin. *Height* 11½ *inches*

1074. CARVED IVORY STATUETTE *Flemish, Early XVII Century*
Standing robed female figures, the attributes missing from the hands. On in-
35– curvate square base. *Height* 10¼ *inches*

1075. CARVED STAGHORN 'MEMENTO MORI' DAGGER GRIP AND SHEATH
Swiss, Late XVI Century
30– Finely carved with a continuous spiral of figures in procession following Death to the Last Judgment, from pope and emperor to beggar; with the Almighty at the foot, between Heaven and Hell. A long German description refers to the inevitability of death. *Total length* 13½ *inches*

Collection of Baron de Cosson, London, 1893

1076. Carved Rock Crystal Ewer, Mounted in Silver *Italian Renaissance*

100-

Ovoid ewer with beautiful intaglio carving of amors attacking winged monsters with spears, flanking a sheathed caryatid, amid a profusion of leaf scrollings; mounted in silver *repoussé* with leaf scrollings and a mascaron upon the neck, a winged caryatid handle and a round base with *adossés* dolphins. The mounts are of later date. *Height* 14¼ *inches*

1077. Gothic Dagger with Ajouré Gilded Bronze Mounts *Rhenish(?), XV Century*

30-

The handle inset with silver plaques engraved with saintly figures, the scabbard with *ajouré* gilded bronze mounts, enriched with silver rosette ornaments. *Length* 15 *inches*

1078. Bronze and Champlevé Enamel Ciborium *Italian, XIV Century*

525-

Round bowl with hinged cover having a high peg finial, on knopped stem flaring at the wide circular foot. The bowl and cover and the foot reserved with lively scenes from the Passion picked out in red before a sky blue ground, beneath a series of Gothic arches in blue, white, and red enamels. *Height* 14¾ *inches*

1079. Limoges Grisaille Enamel Triptych *Martin (Pape) Didier; French, circa* 1600

700-

The centre panel consists of six juxtaposed plaquettes and two spandrel pieces, each wing of two plaquettes and one spandrel piece. The decoration, *en grisaille* in a black ground, depicts at centre Christ preaching to the people, before a glade with a lion and stag seated in the foreground; the left wing, the Baptism of Christ; the right wing, the Beheading of St. Paul; all within elaborate niches enriched with Renaissance ornament, the pediment surmounted by urns, *putto* and dolphin grotesques, etc., the spandrel pieces with pairs of cherubs. Inscribed repeatedly M. D. PP. In parcel-gilded walnut frame. *Height* 21 *inches; length open* 45½ *inches*

1080. Chased Pewter 'Temperantia' Charger by François Briot *French, XVI Century*

35-

Cavetto chiseled with four oval cartouches with figures of deities, separated by herms and centring a boss with a group of the Holy Family; the border with eight cartouches wrought with emblematic figures of the Virtues, amid masks and strap scrollings with Renaissance grotesques. *Diameter* 18 *inches*

1081. Gilded Silver and Enamel Châtelaine Girdle *Venetian, circa* 1600

35-

Composed of a series of small oblong plaques finely chased in low relief with figures subjects, after the antique, and other late Renaissance ornament; connected by smaller plaques enriched with enamel. Inscribed *A. Cortelazzo di Vicenza, Fece.* *Length* 36 *inches*

1082. Carved Boxwood and Ebonized Crucifix *Italian, XVIII Century*
Realistic boxwood figure of the nude Christ draped in a loin cloth, upon a rustic
35– ebonized cross set in a high molded plinth. *Total height* 42½ *inches*

1083. Gothic Sculptured Marble Statuette of Louis, Duc de Bourbon
French, XIV Century
Kneeling figure of the monarch wearing crown and cloak with chain of office;
550– the figure is handless and exhibits a yellowish brown patina. Has stand.
Height 11¼ *inches*

Note: This beautiful portrait statuette was found at Bourbon L'Archambault (Allier); a cast of it was in the Musée du Trocadero, Paris.

Collection O. Homberg, 1908, no. 677
From Arnold Seligmann, Paris

1084. Repoussé Brass Baptismal Bowl *Flemish, XVI Century*
20– Deep bowl with hollow gadrooning surrounding a cavetto *repoussé* with nude figures of Adam and Eve flanking the Tree, the rim punched with rosettes.
Diameter 10⅞ *inches*

1085. Gothic Carved Ivory and Translucent Enamel Triptych
Panel of translucent enamel depicting the Adoration of the Magi, the wings de-
120– picting the Holy Family Adoring the Infant, and the Presentation in the Temple; crocketed ivory frame in the Gothic style, carved with groups of the Annunciation and the Pietà. Enamel repaired. *Height* 13¼ *inches*

1086. Gothic Engraved Silver Plaquette *French, XIV Century(?)*
35– Rectangular plaque with depiction of the Madonna and Child seated upon a crocketed and rosetted throne at the right; at left the angel Gabriel presents a kneeling penitent with rosary, supporting a banderole with an inscription appealing for clemency. In case. *Length* 5 *inches*

1087. Carved Ivory Relief, after the Antique *H. Flamand, Dieppe, dated* 1819
45– Representing Laocoön and his youthful sons in the coils of snakes. Signed and dated. *Height* 8 *inches*

1089. Damascus Blue and White Faïence Tile *Early XVII Century*
Hexagonal, with leaf arabesque design in cobalt blue and turquoise on a white
25– ground. *Diameter* 2¾ *inches*

1090. Cambodian Gilded Bronze Buddhistic Figurine *XVII Century*
20– Standing figure of a female deity holding a lotus. *Height* 4½ *inches*

1091. THREE BIBELOTS
A carved alabaster medallion of Philip of Nassau, dated 1566; a jasper miniature of Napoleon Bonaparte; brass and mahogany pocket scales for weighing
17.50 gold. [Lot.]

1092. THREE BIBELOTS
In gold, silver and enamel. A vinaigrette inset with a carnelian; a patchbox; and a perfume flacon. [Lot.]
37.50

RENAISSANCE JEWELS

1093. GOLD AND AMETHYST CAMEO RING
Cameo finely carved with the head of an Apostle.
60

1094. ENAMELED GOLD VINAIGRETTE *French, XVIII Century*
In the form of an acorn enameled in lapis blue reserved with foliations; with screw cover.
15 Collection of Prof. Luigi Grassi, New York, 1927

1095. TWO ENAMELED AND JEWELED RINGS *XVI-XVII Century*
45 One set with a square-cut garnet flanked by rose diamond buds and green enamel foliage, the other with a cluster of tiny garnets surrounding a pyramidal topaz.

1096. GOLD AND ENAMELED RING SET WITH ROSE DIAMONDS *French, XVIII Century*
With large octagonal plaquette in green enamel, with rose diamond lattice and
75 border.

1097. TWO GOLD, SILVER, ENAMEL AND RUBY BIBELOTS *XVII-XVIII Century*
Small oval pendant of white enamel set with cut rubies, painted upon the back with a gallant and maiden upon a blue ground; and a gilded silver pendant
40 wrought with figure of S. Miniato, beneath a hinged canopy, and set with rubies. [Lot.]

1098. GOLD RING SET WITH BAROQUE PEARLS *Spanish, Early XVII Century*
Pyramidal *ajouré* plaque bordered with chased wave scrolls and leaves, and inset
15 with baroque pearls centring a ruby.

1099. PEARL AND ENAMELED GOLD VOTIVE JEWEL *Spanish or Italian, XVI Century*
190 A baroque pearl forming the base of a gold and enameled half-length figure of the Eternal Father with orb, in the attitude of benediction.
Collection of Prof. Luigi Grassi, New York, 1927

1100. Gold Ring Set with a Roman Carnelian Cameo
Southern Italian, XV-XVI Century

95- Finely chiseled gold ornamentation of clusters of grapes, at which two birds are pecking; the oval stone is secured with prongs and intaglio-cut with the head of a hero, probably I century A.D.

Collection of Prof. Luigi Grassi, New York, 1927

1101. Diamond and Carnelian Intaglio Pendant, Set in Enameled Gold
Limoges, XVI Century

100- Enameled in black and white, having a Graeco-Roman oval carnelian intaglio in the centre, surrounded by diamonds and cut with a figure now scarcely discernible.

Collection of Prof. Luigi Grassi, New York, 1927

1102. Enameled Gold Necklace Set with Diamonds *Florentine, XVI Century*

410- Composed of twelve medallions joined by a chain of gold links, each medallion in the shape of a tiny rose centred by a square-cut diamond. The enameling on the obverse is in red, green, and white and, on the reverse, in dark blue and white.

Collection of Prof. Luigi Grassi, New York, 1927

1103. Eglomisé Crystal and Gilded Silver Pendant in the Form of a Book
Lombardian, XVI Century

80- In the shape of a tiny gilded silver book, bearing on one cover a painting of the Crucifixion, and on the other the Agnus Dei; opening to reveal two paintings depicting the Madonna of Sorrows, and Moses.

Collection of Prof. Luigi Grassi, New York, 1927

1104. Enameled Gold and Coral Cameo Pendant
Southern Italian, XVI-XVII Century

80- Oval coral *à deux faces,* cameo-cut on one side with a bust of the Eternal Father and on the other with a bust of the Madonna; mounted in enameled gold.

Collection of Prof. Luigi Grassi, New York, 1927

1105. Eglomisé Crystal Pendant à Deux Faces Set in Gold
Lombardian, XVI Century

85- The oval crystal plaquette is pendent from three gold chains and is mounted in a gold frame. One crystal is painted with the Presentation in the Temple and bears the inscription *Presentatio Mariae;* the other depicts the Deposition, with the inscription *Mors tua vita mea.*

Collection of Prof. Luigi Grassi, New York, 1927

1106. AQUAMARINE INTAGLIO RING, MOUNTED IN GOLD *Italian, XVIII Century*
Stone intaglio-cut in the Greek style with Jupiter pointing to the eagle before
35– him; bearing the Greek inscription *Krolloy.*
Collection of Prof. Luigi Grassi, New York, 1927

1107. SILVER AND ENAMEL PECTORAL CROSS AND RELIQUARY PENDANT
SET WITH TURQUOISES AND SEED PEARLS *Italian, circa* 1700
50— *Fleurdelisé* cross and small quatrefoil pendant with hinged crystal back; lavishly set with turquoise cabochons, the former centring a cross of seed pearls. [Lot.]

1108. TOUCHSTONE ROUND INTAGLIO, MOUNTED IN GOLD *French, XVIII Century*
Cut with representation of a classic pagan sacrifice with the spectators forming a
75– procession on the way to the altar; mounted in duo-tone gold.
Collection of Prof. Luigi Grassi, New York, 1927

1109. WROUGHT GOLD AND ENAMEL RING SET WITH A CABOCHON RUBY
IN THE RENAISSANCE TASTE
50– Gold ring terminating in sphinx herms ornamented with turquoise, red, and white enamels, supporting a hexagonal mount enameled black and white, set with a small ruby cabochon.

1110. AJOURÉ SILVER AND ENAMEL BUCKLE SET WITH PRECIOUS STONES
Spanish, circa 1600
15– Small two-part buckle formed of delicate leaf scrolls in colored enamels, enriched with small amethyst, ruby, turquoise, and other stones, and seed pearls, centred by a baroque pearl within a circle of garnets.

1111. PAIR ENAMELED GOLD EARRINGS *Italian, Early XIX Century*
Bell-shaped, in enameled gold with tiny gold clapper, each ornamented with seed
70– pearls.
Collection of Prof. Luigi Grassi, New York, 1927

1112. GOLD AND ENAMELED RING SET WITH ROSE DIAMONDS *French, XVIII Century*
65– Almond-shaped with border of rose diamonds, in green enamel applied with an urn of flowers in rose diamonds.

1113. GOLD AND ENAMELED RING SET WITH ROSE DIAMONDS *French, XVIII Century*
55– Type of the preceding, applied with a bowknotted spray of flowers on rose enamel.

1114. ENAMELED GOLD VINAIGRETTE *Venetian, XVI Century*
In the form of a small cask reserved with scrolling foliations in grounds of rose and blue enamels; arranged to open at one end.
30- Collection of Prof. Luigi Grassi, New York, 1927

1115. GOLD, ENAMEL AND SEED PEARL EARRING *Spanish, Late XVI Century*
Crescent-form, *ajouré* with rosettes between leaf scrolls in turquoise, lapis, red,
20- and white enamels, from which are suspended fourteen seed pearls in pairs; seated on it is a tiny gold *putto.*

1116. AGATE CAMEO PENDANT, MOUNTED IN GOLD AND SILVER SET WITH DIAMONDS *Sienese, XIV Century*
The smoky agate cameo depicts the hooded head of the Virgin to half left; in
235 Tuscan mount of the seventeenth century formed of a bowknotted wreath set with small diamonds, and with a pear-shaped diamond pendent drop.

> *Note:* The silver and gold mounting is of the seventeenth century and very probably Florentine, but the type of the cameo appears to be of a much earlier period. The modeling of the Madonna recalls the Sienese paintings of the fourteenth century, especially in the face and particularly in the eyes, with their primitive expression and the globular shape of the iris, conclusive evidence of Sienese-Byzantine influence. This type of cameo carving was highly developed in the Byzantine period, and it is certain that Byzantine art had a profound influence on the Sienese toward the end of the thirteenth century, especially in the work of Duccio de Buoninsegna. The stone is, as far as is known, unique.

From the Villa of Count Palmieri, Siena
Collection of Prof. Luigi Grassi, New York, 1927

1117. PEARL, RUBY AND ENAMELED GOLD PENDANT, SET WITH A
350- ROMAN CAMEO RUBY *South German, Late XVI Century*
In two parts, joined together by gold chains set with pearls. The upper portion is in the shape of a ribbon bow of pearls and rubies, centred by a rare Roman carved ruby cameo in the form of a child's head; the lower portion is of two large baroque pearls, one forming the body of a rabbit, the other the head. The ears, tail, feet, and muzzle are enameled white, and the collar about the neck is of rubies and enameled gold. It is represented in the act of nibbling at some fruits.
Collection of Prof. Luigi Grassi, New York, 1927

1118. CARNELIAN CAMEO AND INTAGLIO DOUBLE PENDANT, MOUNTED IN ROCK CRYSTAL AND ENAMELED GOLD *Florentine, XVI Century*

Composed of two large oval carnelians set in a rock crystal frame, bordered in enameled gold studded with pearls; suspended from three enameled gold chains, with attachment for fastening set with two pearls and with pearl drop pendant. One carnelian has a diagonal rift (which has been repaired at an early date with three tiny gold rivets, the rivets disguised by a ruby, an emerald, and a diamond) and cameo-cut with a female figure in the act of pointing to the Hebraic name of the Savior at the top, and near which is the inscription *Magni spes altera regni;* standing in front of the principal figure is a little *putto* who offers a crystal heart on which a beehive is cut and the inscription *Plebis amor regis custodia.* The other carnelian is intaglio-cut with representation of S. John the Baptist pointing to the Madonna and Child. In a *cartella* is the inscription *E*[*cce*] *A*[*gnus*] *D*[*ei*]; and in another *cartella* at the top are the letters *Deo.* From the oval medallion depends a pearl. 460-

> *Note:* The workmanship and the quality of the enamel is purely Florentine of the middle of the sixteenth century; the relief of the carnelian recalls the art of Benvenuto Cellini and other Michelangelesque artists. This large piece of jewelry was certainly intended for a gift to some princely ruler, as the inscriptions and allegorical figures indicate.

Collection of the Marchese Stiozzi Ridolfi, Florence
Collection of Prof. Luigi Grassi, New York, 1927

35- 1119. GOLD, SILVER AND PEARL BROOCH, SET WITH DIAMOND CHIPS *French, Early XVIII Century*

Scroll stem in gold with two serrated leaves in matt gold and supporting a large oval baroque pearl fruit, mounted in silver with three twisted prong ends and set with diamond chips.

1120. GOLD AND ENAMEL EPISCOPAL RING WITH AN INTAGLIO-CUT AMETHYST *Florentine, Early XIX Century*

95- Large ring wrought with a Crucifixion and a Virgin and Child amid leaf scrollings, in a light blue enamel ground; set with an oval amethyst intaglio-cut with a *fleur de lis.*

40- 1121. GOLD RING SET WITH INTAGLIO *French or Italian, XVIII Century*

Dark blue stone cut with representation of a saint and a classic sacrifice. The gold ring is chiseled with two heads of calves.

Collection of Prof. Luigi Grassi, New York, 1927

400-

1122. IMPERIAL GOLD AND ENAMEL EAGLE PENDANT, SET WITH
PRECIOUS STONES AND PEARLS *German, XVI Century*
Single-headed eagle with spread wings, the body formed of a large oval green beryl *en cabochon,* hung with chains from a rosette and crown; enriched with numerous floral rosettes in small sapphires, rubies, and emeralds and hung with a series of pear-shaped pearls. The detail of the decoration is carried out in black and white enamels. Has case.

Collection Guilhou
From Jacques Seligmann, Paris

130-

1123. GOLD AND ENAMEL JEWEL PENDANT SET WITH DIAMONDS
DEPICTING S. GEORGE AND THE DRAGON *South German, XVI-XVII Century*
Superbly wrought with the figure of S. George in blue armor mounted on a rearing white horse and brandishing a falchion, trampling down a winged green and yellow dragon, whose body is pierced by a spear; upon an elaborate frame of strapwork ornamented with rosettes, terminating in pinnacles and animal heads, worked in colored enamels lavishly inset with square-cut diamonds, with two tiny pearl finials; lacks pearl drop. The jewel is also completely enameled upon the reverse. Has case.

Collection of Count Battyany, Hungary, *c.* 1848
Collection of Sigmund Bubich, Bishop of Kaschau
From Jacques Seligmann, Paris and New York

70-

1124. ROSE TOURMALINE RING MOUNTED IN ENAMELED GOLD
Spanish, XVI-XVII Century
Square-cut rose crystal, in pyramidal mount enameled in black and white.

Collection of Prof. Luigi Grassi, New York, 1927

70-

1125. WROUGHT GOLD AND ENAMEL RING SET WITH A CABOCHON SAPPHIRE
IN THE RENAISSANCE TASTE
Gold mount wrought with sheathed winged angels embellished with black and white, green and blue enamel ornament, supporting an oval cabochon sapphire; one figure holds a tiny ruby bead.

75

1126. CHASED GOLD RING SET WITH ROSE DIAMONDS *French, XVIII Century*
Tall conical plaquette rimmed with rococo scrollings and set with twenty-eight variously sized rose diamonds.

185

1127. WROUGHT GOLD AND ENAMEL RING SET WITH A DIAMOND
IN THE RENAISSANCE TASTE
Square-cut diamond in gadrooned and fluted gold setting enriched with red and black enamel, the ring wrought with white enamel caryatids ornamented with shaded green and red enamels.

1128. Rock Crystal and Enameled Gold Ring *German(?), XVI Century*
The scrolled square mount is lightly decorated with varicolored enamels and is set with a square crystal. In original leather case, tooled and gilded.
35 - Collection of Prof. Luigi Grassi, New York, 1927

1129. Crystal and Gold Ring *German(?), XVI Century*
Type of the preceding, set with a pyramidal crystal mounted on a red *talcum* background. In original leather case, tooled and gilded.
25 - Collection of Prof. Luigi Grassi, New York 1927

1130. Russian Gold and Enamel Maltese Cross Reliquaire
72 10 Cross with hinged top; one side depicting the crucified Christ, the other side the bust-length figure of Christ, surrounded by the heads of Mary, John, James, and Peter; before lapis blue grounds. Has case.

1131. Mohammedan Gold Seal Ring
Plain ring with inset silver seal plaquette cut with a *memento mori* stanza in Arabic, dated 1238 A.H.
80 -

1132. Gold Ring in the Form of a Rattlesnake
With ringed tail, the slender head recurved and twisted into loops.
22 10

1133. Ajouré Gold Ring Set with Agate Intaglio, in the Renaissance Taste
Oval smoky agate, intaglio-cut with a lion in chamfered oblong setting with four tiny globules, the ring pierced with geometrical ornament.
35 -

GOTHIC AND RENAISSANCE FURNITURE

35 - 1134. Walnut and Bone Intarsia Casket *North Italian, XVI Century*
Oblong casket with dropped front disclosing a nest of small drawers; inlaid with a minute mosaic design in bone, partly tinted and gilded, in the Hispano-Moresque style, within borders of bone-leaf scrollings. *Length 14¾ inches*

ANDREA DELLA ROBBIA [Atelier of]

Florentine: 1435-1525

[GLAZED TERRA COTTA HAUT RELIEF GROUP]

1135. *MADONNA AND CHILD.* Seated figure of the Madonna to half left, holding the nude Child upon her right knee; glazed white with yellow halos, before a brilliant blue background. Small restorations as usual. In modern carved and gilded tabernacle. *Total Height* 46 *inches; width* 29½ *inches*

260-

Note: Several replicas of this type are known, mostly with cherub heads in the upper corners, including examples in the Liechtenstein collection, Vienna, the Petit Palais, the Museo Nationale, Genoa, and the Princeton Museum; and in the Volpi collection the group is found in this arrangement together with the youthful S. John. For a full discussion of these, see Allan Marquand, *Andrea Della Robbia and His Atelier,* 1922, vol. II, nos. 157-167, and compare pl. 167.

1137. Gothic Sculptured Walnut Choir Stall *French, XV Century*

Stall of two seats, the arms carved with grotesque animals in high relief, the hinged seats with *misereri* carved in high relief with a lion and *choufleur* motive. *Height* 41½ *inches; length* 58 *inches*

130-

Note: A stall of two seats, closely similar, is in the Metropolitan Museum of Art, New York, from the same collection.

Collection Georges Hoentschel, Paris
Collection of Count and Countess de Kermaingant, New York, 1926
Vide Perate et Brière, *Les Collections Georges Hoentschel,* vol. I, pl. 37

1138. Gothic Sculptured Walnut Choir Stall *French, XV Century*

230-

Stall of three seats approximating the design of the preceding, the seats with *misereri* carved in relief with the Paschal lamb and other Gothic motives. *Height* 41½ *inches; length* 6 *feet* 10 *inches*

See note to the preceding.

Collection of Georges Hoentschel, Paris
Collection of Count and Countess de Kermaingant, New York, 1926
Vide Perate et Brière, *Les Collections Georges Hoentschel,* vol. I, pl. 37

250-

1139. Gothic Carved Oak Armorial Crédence *French, circa* 1500

Cabinet with two covered doors beautifully carved with rosettes and escutcheons with the arms of France, upon *ajouré* fenestral tracery, centring a panel carved with grapevine and a bird; below are two drawers, also with vine carvings, and an arched recess enclosing an undershelf with back panel carved with linenfolds. The sides are also carved with panels of flamboyant window tracery; the stiles all enriched with crocketed Gothic pilasters. *Height* 52 *inches; width* 49 *inches*

Collection of Count and Countess de Kermaingant, New York, 1926

1140. CARVED AND INLAID WALNUT ARMORIAL CASSONE *Italian Renaissance*

75-

Oblong hinged sarcophagus top, the front with two panels inlaid with lions passant flanking crowned eagles, between pilasters carved with sheathed caryatids centring a finely sculptured and inlaid armorial escutcheon with helm and leaf mantling; the base carved with a frieze of leafage and strapwork volutes centring a mask; lion-paw feet. With restorations.

Height 25 *inches; length* 6 *feet*

1141. CARVED AND INLAID WALNUT ARMORIAL CASSONE *Italian Renaissance*

Companion to the preceding.

75

GOTHIC TAPESTRIES

1142. FRANCO-FLEMISH GOTHIC MILLEFLEURS TAPESTRY PANEL *Circa* 1510

600

A rich deep sapphire blue background is strewn with upstanding sprays of leafage and various garden flowers, roses, marguerites, bluebells, and others in tan, red, and ivory. A rabbit nibbling leaves appears in the foreground and an exotic bird at upper left. At the top and bottom is a narrow border showing the same dark ground strewn with a trail of leaves and blossoms.

Height 6 *feet* 5 *inches; width* 5 *feet*

Collection of Count and Countess de Kermaingant, New York, 1936

1143. FRENCH GOTHIC MILLEFLEURS TAPESTRY PANEL *Circa* 1510

1400-

A mellow dark blue background is enriched with scattered upstanding sprays of narcissi, lilies, marguerites, and other flowers and their leaves in blue, red, rose, and ivory, among which are fluttering birds in ivory and brown and speckled in red. *Height* 6 *feet* 8 *inches; width* 4 *feet* 2 *inches*

Collection of Count and Countess de Kermaingant, New York, 1926

1144. TOURNAI GOTHIC TAPESTRY *Circa* 1490

950

LES JOUEURS DE CARTES. An undulating landscape with a village, churches, and farmhouses in the distance and sparse verdure. In the left foreground, a group of five men and women in costumes of crimson, blue, green, and brown are gathered around a fire of logs playing cards. In the right foreground, two villeins carry dead game flung on a pole across their shoulders, the foremost with a fowl in his right hand; behind them appears the figure of a woman washing linen at the fountain. *Height* 7 *feet* 1 *inch; length* 8 *feet* 10 *inches*

Note: This tapestry belongs to an extremely interesting class of scenes of rural life executed at Tournai about 1480-1520, depicting both nobles and peasants in the sporting and social pursuits of the age. The best known group is a series designated by Dr Göbel as the *Story of Carabarra* (or *of the Egyptians*) which introduced new flora and fauna and exotic characters into the tapestry repertoire of the period, and of which three fine examples appeared in the Genevieve Garvan Brady sale in 1937. The present tapestry appears to belong to the type represented in Göbel (1, vol. II) by pl. 236, and dated by him to the first third of the sixteenth century; in our opinion both tapestries are more correctly ascribed to the close of the fifteenth century. They have a solidity of color and a delightful *naïveté* which causes them to stand out among the Gothic peasant *genre.*

1145. TOURNAI GOTHIC VERDURE TAPESTRY WITH ANIMALS *Circa* 1510
Depicting a Gothic fountain richly carved with heraldic lions and having crocketed and pinnacled canopy, in a profuse arrangement of verdure and flowers among which are jungle animals, deer, goats, and domestic fowl in rich assortment; in the distance, the buildings and towers of a castle and town. The tapestry is woven in colors, principally scarlet, yellows, and greens, against a background of darker tones. *Height* 9 *feet* 4 *inches; width* 6 *feet* 6 *inches*

1200 —

Vide Heinrich Göbel, *Wandteppiche,* 1923, I, vol. II, pl. 228

Collection of Count and Countess de Kermaingant, New York, 1926

WROUGHT SILVER COPIES OF ROMAN TREASURES BY GIACINTO MELILLO OF NAPLES

35 1146. EIGHTEEN SILVER SERPENT-HANDLED TABLE SPOONS AND TWELVE FORKS
Large spoon and four-pronged fork, with convoluted serpent stems. [Lot.]

1147. TWO SILVER WINE CUPS
Plain round fluted cup supported by three tiny fox masks; and a two-handled kantharos with scale imbrications. *Widths* 3¾ *and* 6 *inches*

20 —

1148. SILVER FLUTED HANGING DISH
Tongue-shaped oval fluted dish with two hinged bail handles springing from mounts in the form of *adossés* camel heads. Heavy piece. *Length* 10 *inches*

30 —

1149. TWO SILVER WINE CUPS
Plain beaker with strapwork loop handle; and a two-handled bowl on low round foot. *Widths* 5 *and* 7 *inches*

40 —

1150. CHASED SILVER VASE WITH BIRD AND ANIMAL DECORATION
Ovoid jar finely chased in *bas relief* with a frieze depicting a lion and an eagle grappling with a snake, separated by clusters of foliations, between narrow borders of formal ornament. *Height* 7¼ *inches*

35

1151. CHASED SILVER BOWL WITH BIRD AND ANIMAL DECORATION
Round bowl with *bas relief* decoration in the manner of the preceding, depicting a frieze of grotesque sea monsters, between narrow bands of formal ornament. *Diameter* 6 *inches*

27 50 —

1152. SILVER PARROT-HANDLED WINE JUG
Boat-shaped spouted jug with bifurcate rustic handle wrought with vines, springing from a mask and surmounted by a figure of a parrot. Heavy piece. *Length* 9½ *inches*

40 —

1153. SILVER FOOTED BOWL WITH AMORS AND BIRD DECORATION
Deep round bowl on low stem and round foot; chased with elaborate decoration of two amors and a bird of prey attacking an ibis, amid a profusion of Vitruvian lily scrolls and waving stems of foliage. Heavy piece. *Diameter 7 inches*

35–

1154. CHASED SILVER KANTHAROS
Two-handled cup chased in low relief with a frieze wrought with masks, *putti* attacking birds, a snake striking at a snarling tiger, etc., amid leaf scrollings, between borders of formal ornament. *Length 11⅛ inches*

52 50

1155. SILVER PANTHER-HANDLED ASCOS
Pyriform jug wrought with a wreath of foliage, gadrooned tongue-shaped lip, handle formed by figure of a panther with forepaws resting on the lip. Heavy piece. *Height 9¼ inches*

45

1156. SILVER CHARGER
Round dish chased with two borders of leaf motives, with flat handles chased with leaf scrollings enclosed by *adossés* crocodile heads. Heavy piece. *Length 14¾ inches*

75–

1157. SILVER BIRD AMPULLA
Ovoid spouted jug with an eagle perched on the lip, the handle formed of an albatross sheathed in foliage. *Height 9½ inches*

27 50

1158. SILVER CUP DECORATED WITH A CHARIOT RACE
Round cup beautifully chased with groups of two speeding chariots, enclosed by pendants of formalized foliations, between narrow collars of beading and formal ornament. *Diameter 5¼ inches*

17 50

1159. SILVER WINE CUP AND PHIALE
Plain round cup and small circular dish wrought with borders of formal ornament; flat handles chased with scrolling foliations, the dish with *adossés* crocodile heads. *Widths 6 and 8⅜ inches*

20–

1160. SILVER FLUTED AMPULLA
Ovoid spouted jug with loop handle, springing from a mask, and hinged cover with tiny figure of a dolphin. *Height 7 inches*

17 50

1161. TWO SILVER WINE CUPS
One cylindrical, wrought with borders of plantain leaf gadroons; the other ovoid, with birds and monkeys perched upon bifurcate foliations enclosing urns flanked by flying birds, and with claw-foot tripod stand. [Lot.]
Heights 2¾ and 5 inches

25–

1162. SILVER FLUTED WINE CUP AND A LAMP WITH STAND

15-

Spirally fluted coupe with loop handle terminating in a female head; and a spouted lamp wrought with masks, on small tripod stand. [Lot.]

Height 4⅝ inches

1163. SILVER FLUTED WINE CUP WITH COVER

12 50

Handleless round kantharos with fluted sides supported on three tiny fox masks; chased flat cover. *Height 4 inches*

1164. WROUGHT SILVER SERPENT TAZZA AND PAIR CANDLESTICKS

120-

Small footed dish containing a coiled serpent; and pair of candlesticks formed of the entwined bodies of three snakes. [Lot.]

Height of candlesticks 9¾ inches; diameter of bowl 5¼ inches

1165. THREE SMALL SILVER FLUTED WINE CUPS

70-

Small graduated floriform fluted cups, one with claw-foot tripod stand. [Lot.]

Diameters 2⅝ to 4⅛ inches

1166. LOT OF SILVER FLATWARE WITH ORNAMENTAL TERMINALS

12 50

Comprising three table forks with caduceus ends; three hoof-end forks and three small spoons; and fifteen small spoons terminating in figures of amors, a Victory, ram's head, acorn, sphinx, etc. [Lot.]

[END OF SEVENTH SESSION]

26770-

EIGHTH SESSION

Thursday, May 1, 1941, at 8:15 p.m.

CATALOGUE NUMBERS 1168 TO 1217 INCLUSIVE

PAINTINGS

VINCENT JEAN BAPTISTE CHEVILLIARD

FRENCH: 1841-1904

1168. *THE BATH.* A priest, his clothes resting on a chair at right, is depicted in a green bathtub covered with a sheet. Plaid towels and stockings hang upon a line above his head. Signed at lower right V. CHEVILLIARD.

Watercolor: 7¾ x 9½ *inches*

75 — Purchased from the artist

From M. Knoedler & Co., Inc., New York

JAN VAN BEERS

BELGIAN: b. 1852

1169. *ADA REHAN, AS LADY TEAZLE IN 'THE SCHOOL FOR SCANDAL'.* Seated figure in elaborate silk brocade costume, trimmed with lace, and a plumed hat; resting the right hand in theatrical pose upon a gold-headed cane. Landscape view through a window at right. Inscribed at upper left and signed JAN VAN BEERS. *Panel:* 13¾ x 10 *inches* — 400 —

Ada Rehan, a popular actress, was born in Limerick, Ireland; much esteemed for her Shakespearean characters and as Lady Teazle.

Collection of Mrs Mary Adelaide Yerkes, New York, 1912

SIR EDWIN HENRY LANDSEER, R.A.

BRITISH: 1802-1873

175 — 1170. *ON WATCH BY HIS MASTER'S SLIPPERS.* A gray Airedale lying before a work bench at right, his head resting on a pair of old shoes. Signed at lower right with initials E. L., R. A. *Panel:* 5¾ x 9 *inches*

Collection of J. D. Ichenhauser, New York, 1901

SIR EDWIN HENRY LANDSEER, R.A.

BRITISH: 1802-1873

1171. *HEAD OF A DOG.* Head of a gray wolfhound in profile to the left. 9¼ x 7¾ *inches*

130— Collection of J. D. Ichenhauser, New York, 1901

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

1172. *ROCHERS DANS UNE CLAIRIERE.* A glade with tall slender trees in full foliage screening a pale sky flecked with clouds. Two figures appear behind large
650— boulders in the foreground. Signed at lower left COROT. 13 x 9¾ *inches*

Painted about 1855-65

Recorded and illustrated in Alfred Robaut, *L'Oeuvre de Corot,* 1905, vol. II, pp. 376-7, no. 1199

JEAN LEON GEROME

FRENCH: 1824-1904

1173. *THE DUET.* A Turkish soldier seated upon a stone bench singing to the accompaniment of a lute; a raven listening on the ground before him. He wears a
450— green and mulberry costume with a full white skirt. On the white wall hangs a rifle in scarlet case. Signed at lower left J. L. GEROME. 17 x 13½ *inches*

EDOUARD DETAILLE

FRENCH: 1848-1912

1175. *NAPOLEON REVIEWING THE 4th REGIMENT OF THE DRAGOONS, 1807.* Snow-covered landscape with a regiment of cavalry in the scarlet and blue uniforms of the dragoons passing before Napoleon, mounted upon a white
425— charger, and his generals in the right background. Signed at lower left EDOUARD DÉTAILLE and dated 1892. *Watercolor:* 25 x 21 *inches*

From Boussod, Valadon & Cie., Paris

From Julius Oehme, New York

Collection of George Crocker, New York

Collection of Emerson McMillin, New York, 1913

PIERRE ETIENNE THEODORE ROUSSEAU

FRENCH: 1812-1867

1176. *EARTH, TREES AND SKY.* Open foreground strewn with boulders and grown with russet brush, the middle distance enclosed by low bushy green trees outlined against a blue sky flecked with clouds at the horizon. At centre, a woman in blue carries fagots, making her way across a trickling watercourse. Signed at lower left TH. ROUSSEAU. *Panel:* 14¾ *x* 26¼ *inches*

850-

From Durand-Ruel, Paris

From S. P. Avery, Jr., New York

Collection of Judge Elbert H. Gary, New York, 1928

NARCISSE VIRGILE DIAZ DE LA PENA

FRENCH: 1807-1876

1177. *FAGOT GATHERERS.* A road leading through the forest between the white trunks of birch trees and a canopy of green foliage towards a sunlit opening in the distance. In the foreground, two women with fagots. Signed at lower right N. DIAZ. *Board:* 10¼ *x* 6½ *inches*

175

From E. F. Bonaventure, New York

HUBERT ROBERT

FRENCH: 1733-1808

1178. *ESCALIER D'UNE VILLA ITALIENNE.* A semicircular staircase before the façade of a *palazzo,* with surrounding gardens and trees enclosed by a balustrade; in the curve of the stairs, a fountain surrounded with figures of peasant women and cattle, other figures appearing on the steps and terrace above. At the left, a jardiniere of red flowers. Signed at left HUB. ROBERT. 18 *x* 28 *inches*

5100

Collection of Camille Groult, Paris

From Wildenstein & Co., New York, 1925

PIERRE ETIENNE THEODORE ROUSSEAU

FRENCH: 1812-1867

1179. *LE COUCHER DU SOLEIL.* A twilight sky darkening overhead with luminous billowy clouds at the horizon, throwing into relief scattered brown trees; brown meadow in the foreground centred by a pool. Signed at lower left TH. ROUSSEAU. *Panel:* 7¼ *x* 13½ *inches*

750

Collection of Henry Graves, New York, 1909

FRANÇOIS BOUCHER

French: 1703-1770

1180. *LE MOULIN.* An old mill bordering a mill stream with the waterwheel seen at the right; a figure appears inside an open door and a girl and child in red, blue, and yellow costumes stand by the sluice-valve. A low gnarled green tree grows on the shore in the foreground; poplars tower above the red roof of the mill. Opalescent cloudy sky. Signed at lower left F. BOUCHER and dated 1769.

Oval: 27 *x* 21½ *inches*

Companion to the following

Collection Double, Paris, 1881, no. 3

8750 — Collection of Baron Nathaniel de Rothschild

Collection of Baron Arthur de Rothschild

Collection of Baron Henri de Rothschild, Paris

Collection of Octave Homberg, Paris, 1931, no. 7

From Jacques Seligmann, Paris, 1931

Described in André Michel, *François Boucher,* n.d., p. 100, no. 1764

Described in Pierre de Nolhac, *François Boucher, Premier Peintre du Roi, 1703-1770,* 1907, p. 163

Recorded in Haldane Macfall, *Boucher, The Man, His Times, His Art and His Significance,* 1908, p. 153

FRANÇOIS BOUCHER

French: 1703-1770

1181. *LE COURS D'EAU.* The verdant shore of a stream, with the ruins of a thatch-roofed cabin at the left, a peasant girl with two children appearing in the open door; another in scarlet, blue, and yellow costume is seated before a stone step on the bank, teasing a dog. Signed on the step F. BOUCHER and dated 1769. 8750 —

Oval: 26½ *x* 22 *inches*

Collection Double, Paris, 1881, no. 2

Collection of Baron Nathaniel de Rothschild

Collection of Baron Arthur de Rothschild

Collection of Baron Henri de Rothschild

Collection of Octave Homberg, Paris, 1931, no. 8

From Jacques Seligmann, Paris, 1931

Exposition de L'Art au XVIII Siècle, Paris, 1883

Described in André Michel, *François Boucher,* n.d., p. 98, no. 1732

Described in Pierre de Nolhac, *François Boucher, Premier Peintre du Roi, 1703-1770,* 1907, p. 161

Recorded in Haldane Macfall, *Boucher, The Man, His Times, His Art and His Significance,* 1908, p. 153

JEAN HONORE FRAGONARD

FRENCH: 1732-1806

1182. *LES BAIGNEUSES.* Nude maidens among green rushes bordering a narrow stream, one reclining with her feet in the water at left, others reclining and playing on the bank at right; in the background, a view of a waterfall framed by the bending branches of trees. A glimpse of blue cumulus sky above the tree tops.
26 x 32 inches

7000—

Note: This painting has been considered to be the companion piece of the picture entitled *Les Baigneuses* in the Musée de Louvre, Paris, and to have been painted between 1765 and 1767.

Collection of Countess Tyszkiewicz

Collection of Jean Bartholoni, Paris

From Arnold Seligmann, Paris, 1923

Exposition des Oeuvres de J. H. Fragonard, Organized under the Patronage of the French State for the Benefit of the Musée Fragonard at Grasse, Musée des Arts Decoratifs, 1921, no. 30, illustrated in that catalogue

PAULUS POTTER

DUTCH: 1625-1654

1183. *CATTLE AND SHEEP AT PASTURE.* Three brown and white cattle upon a knoll at left before a wheat field, other cows and sheep at the right beside a pollard willow and shrubs; in the distance, a view of open country. Green plants across the foreground. Signed at lower right PAULUS POTTER, *ft.*
Panel: 16½ x 18¾ inches

350—

NICOLAES BERCHEM

DUTCH: 1620-1683

1184. *ROMANTIC LANDSCAPE WITH FIGURES.* Classic ruins crowning a hill overlooking a lake and enclosing the foreground at right. Herdsmen tending cattle appear in the distance, and a man and woman, the latter mounted on a white horse, are crossing the foreground with a pack donkey. 20½ x 25½ *inches*

250—

FLEMISH SCHOOL

CIRCA 1670

1185. *PORTRAIT OF A LADY.* Half-length figure to half left of a young woman with curling hair dressed with pearls, wearing a greenish blue gown and holding a rose scarf about her shoulders. Dark background. 30 x 25 *inches*

125—

AELBERT CUYP

DUTCH: 1620-1691

1186. *PORTRAIT OF A LADY.* Waist-length figure to half left, wearing a black lace-trimmed gown with wide white goffered ruff and transparent black cap. Greenish gray background. Inscribed at lower left *Aetatis 49,* signed CUYP *fecit,* and dated *Ano* 1649. *Oval, Cradled panel:* 27 *x* 22 *inches*

550

Collection of William Schaus, New York, 1896

Exhibited at the Metropolitan Museum of Art, New York, N. Y.

JAN STEEN

DUTCH: 1626-1679

1186A. *AN ARGUMENT.* An interior with an agitated group of figures gathered before a hearth surrounding a baby in a wicker crib; a cat and dog centring the scene in a fight. The light enters through an invisible window from the right, lighting various toys, furnishings, and a broom in the foreground. Signed illegibly on table at right. Possibly an early work. 17 *x* 15¼ *inches*

200

Collection of the Hon. W. F. B. Massey-Mainwaring, M.P.

DAVID TENIERS, THE YOUNGER

FLEMISH: 1610-1690

1187. *THE GUARD ROOM.* High-ceilinged interior with armor, a scarlet saddle and a scarlet coat strewn across the left foreground; at the right, a wide arched entrance through which appear groups of soldiery before a view of a town under fire in the distance. At the left figures, some in half armor, surround a card game before a burning hearth. Signed at lower left DAVID TENIERS *f.*

2500

27¾ *x* 40¼ *inches*

PIETER DE BLOOT

DUTCH: 1601-1658

1188. *TAVERN SCENES: PAIR PAINTINGS.* Two figures and a spectator at a card game around an improvised card table and a boisterous group of three boors smoking and drinking. Both signed at lower right P. DE BLOOT.

200

Cradled panel: 10¾ *x* 8¼ *inches*

ADRIAEN BROUWER

FLEMISH: 1605-1640

1189. *TAVERN SCENE.* An interior with three figures surrounding a table before a hearth in the background, a woman passing through a door at the right; in the foreground a boy in brown buff coat and leather boots, asleep leaning against the wall. *Cradled panel:* 10½ *x* 14 *inches*

475

Collection of Fairfax Murray, Esq., London

ANGELO ALLORI (BRONZINO)

FLORENTINE: 1502-1572

1190. *PORTRAIT OF BIANCA CAPELLO.* Waist-length figure of a young woman glancing to half right, wearing a pistache green gown with black and gold embroidery and quilted white sleeves, her right hand visible.

300—

Cradled panel: 26 *x* 21½ *inches*

Bianca Capello (d. 1587) was born of a noble family in Venice. In 1563 she eloped to Florence with Pietro Bonaventuri, afterwards forming a liaison with Francesco de' Medici, Grand Duke of Tuscany, to whom she was privately married in 1578.

Collection of M. Gavet, Paris

MARINUS VAN REYMERSWAELE

DUTCH: 1497-?1567

1191. *THE MONEY CHANGER WITH HIS WIFE.* A man, in reddish brown fur-trimmed coat and black cap, and a woman in a scarlet robe with a figured rose-pointed headdress draped with a transparent veil; the former weighing coins on a scale, the latter with her arms resting on the open page of a book on the table. In the background, a shelf with various boxes and manuscript leaves.

✓

Cradled panel: 29 *x* 39 *inches*

Note: A variant of the composition by Marinus van Reymerswaele in the Prado, Madrid, which is signed and dated 1538. Several other repetitions exist, the one in the Sigmaringen collection illustrated in Friedländer, *Die Altniederländische Malerei,* vol. XII, pl. XXXIV, in which there is a third figure appearing at the right.

HANS MEMLING [SCHOOL OF]

FLEMISH: 1430-1494

1192. *MADONNA AND CHILD WITH APPLE.* The Virgin in green and black gown with jeweled band and crimson mantle, seen at half length behind a window frame enclosed by marbleized half-columns. She holds the nude Child in a white drapery supported by a green cushion, offering Him an apple. Behind her, a black and gold brocade cloth of honor; at the right, a landscape with flowering green plants and a scene of the Visitation before a church, other tiny figures and buildings beyond.

000

Panel: 18¼ *x* 15¼ *inches*

Collection of J. Homberg, Paris, 1923, no. 29

From M. Knoedler & Co., Inc., New York, 1924

DUTCH SCHOOL

CIRCA 1500

1193. *THE LEGEND OF S. CATHERINE OF ALEXANDRIA.* Street scene with nine figures in richly colored garb gathered before the brick and half-timbered walls of town buildings; at the right Porphyry, Maximin's servant, holding a baton, orders the arrest of the royal saint, who appears in brocaded crimson gown trimmed with ermine and jeweled dark green cloak, mounted upon a dapple gray horse caparisoned in green. *Cradled panel:* 39¼ *x* 24 *inches*

2200-

Collection of M. Gavet, Paris

Recorded in E. Benezit, *Dictionnaire Critique et Documentaire des Peintres, etc.,* 1924, vol. I, p. 715 (as by Jean de Bourgogne)

DUTCH SCHOOL

CIRCA 1520

1193A. *THE BAPTISM.* The infant Christ held over a baptismal font, the priest in blue seated at the right and a figure in aquamarine tunic and scarlet hose kneeling at the left with the baptismal water. In the second plane, citizens in rich attire and the Magdalen in rose. Landscape background, with three sleeping apostles and Christ praying in the Garden of Olives. With plaquettes in the foreground monogrammed AA (formerly thought to be the signature of Albrecht Altdorfer). 43 *x* 23¾ *inches*

2300-

Collection of M. Gavet, Paris

JOOS VAN CLEVE [ATTRIBUTED TO]

FLEMISH: 1490-C. 1554

1194. *S. JEROME READING THE BIBLE.* The bearded saint in scarlet robe seated at a table before a lectern, his head supported on his hand. At his side are various utensils and a skull, upon which he rests the forefinger. An hourglass appears upon a window sill at left. Inscribed above *Homo Bvlla.*
Cradled panel: 25½ *x* 19½ *inches*

400-

Note: A variant of the *S. Jerome* illustrated in Friedländer (see below) and listed as a Joos van Cleve, closely following the composition which Dürer executed in 1521 for a Portuguese gentleman in Antwerp, the picture now hanging in the Lisbon Museum. Several copies and variations are in existence, the subject being a popular one in sixteenth century Flanders since a scholarly searcher for godly truth was a timely ideal at the beginning of the Reformation. According to Friedländer, the best of the Netherlandish pictures show the style of Joos van Cleve; included among these are the pictures in the Duke of Fife Collection, Countess of Seafield Collection, Johnson Collection at Philadelphia, Palazzo Reale at Genoa.

Painted about 1521-25

Collection of the Duque de Dúrçal, New York, 1889 (as by Dürer)

Cf. Ludwig Baldass, *Joos van Cleve, Der Meister des Todes Maria,* 1925, p. 32, no. 92 and illustration no. 61

Cf. Max J. Friedlaender, *Die Altniederlaendische Malerei,* 1934, vol. IX, pp. 47, 132 no. 39, pl. XXVIII

FRANZ POURBUS, THE YOUNGER

FLEMISH: 1570-1622

1195. *MARIE DE MEDICI.* Waist length figure to half left in a dark embroidered gown trimmed with red flowers and jewels and with high lace-edged Medici collar. Dark background. With inscription at upper left. 31¼ *x* 25½ *inches*

275 Collection of M. Gavet, Paris

PETER PAUL RUBENS

FLEMISH: 1577-1640

1196. *DAME VAN PARYS.* Three-quarter-length figure in black gown with quilted sleeves, embroidered gold stomacher, and lace-edged ruff, cuffs and high fan-shaped headdress; holding in her hands a rosary of crystal beads. Patterned brownish red background, with the figure standing before a red velvet panel. *Cradled panel:* 42½ *x* 30 *inches*

1000-

Note: The above portrait was sold in the Prosper Crabbe collection as a portrait of *Dame van Parys,* probably the mother of Philip van Parys, who married Clara Eugenia, daughter of Rubens and Hélène Fourment.

Collection Huybrechts, Antwerp
Collection of J. Allard, Brussels
Collection of Prosper Crabbe, Paris, 1890, no. 46
Collection of William Schaus, New York, 1896, no. 24 (entitled *Isabella Brant*)

SIR ANTHONY VAN DYCK AND ATELIER

FLEMISH: 1599-1641

1197. *GENEVIEVE D'URFE, DUCHESS OF CROY.* At three-quarter-length, seated
3000- in a red armchair before a crimson drapery; wearing a black figured silk gown with lace-edged Medici collar, a medallion portrait pinned to the bodice, and fingering with her right hand a strand of pearls. 46½ *x* 37½ *inches*

Note: A repetition of the portrait from the collection of the Marquis of Lothian, illustrated in Gustav Glück, *Van Dyck* (*Klassiker der Kunst*), 1931, p. 283.

From Eugene Glaenzer, New York, 1913
Cf. John Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters,* 1831, vol. III, pp. 67 and 203-4

JAN VAN ASSELYN(?)

DUTCH: 1610-1660

1198. *PORTRAIT OF REMBRANDT.* Bust-length portrait slightly to the left, in middle age, with auburn hair and beard, wearing a wide-brimmed black hat and black doublet with lace-edged white linen collar. Shaded neutral background.
1000— *Oval:* 30½ x 24 *inches*

Note: After the self-portrait by Rembrandt, painted in 1641, in the Brussels Museum.

FREDERIK DE MOUCHERON

DUTCH: 1637-1686

1199. *THE AMBUSH.* Louis XIII mounted musketeers engaged in a skirmish before a narrow defile at the left, bordered by trees; in the right distance, other cavalry in pursuit over undulating country before a castle. Signed at lower left MOUCHERON, *ft.* 23 x 30¼ *inches*
200—

From Eugene Glaenzer, New York

DUTCH SCHOOL

EARLY XVIII CENTURY

1200. *LANDSCAPE WITH HERDSMEN AND CATTLE.* Undulating foreground dominated by a group of large oaks at centre growing at the foot of a cliff; a herdsman sits at the right watching goats and cattle graze, another in red coat appears in the left distance. 20½ x 25¾ *inches*
225—

JOHN JAMES MASQUERIER

BRITISH: 1778-1855

1201. *MADAME TALLIEN.* Half-length figure, slightly to the right, of a young woman with dark hair, wearing a white Empire gown with square neck and a blue mantle; background with gray column and golden sky at the left. Signed at lower right J. J. MASQUERIER and dated 1800. *Pastel:* 28 x 23 *inches*

300— Thérèsia de Cabarrus (1773-1835) married Jean Lambert Tallien (1769-1820); married secondly Prince de Caraman-Chimay. She was a friend of the artist, and one of the *belles* of Parisian society. The above portrait descended in the family of Colonel Devaux, who married Thérèsia Celemence Cabarus, mother of the sitter.

From Jacques Seligmann, Paris, 1922

Described and illustrated in R. R. M. See, *Masquerier and His Circle,* 1922, p. 235, pl. XXVIII (b)

JOHN RUSSELL, R.A.

BRITISH: 1745-1806

1202. *PORTRAIT OF THE ARTIST'S DAUGHTER: GIRL WITH PEACHES.* Three-quarter-length figure of a child standing in a landscape to half right, wearing a low-necked beige frock and straw hat and holding peaches in her arms. Signed at upper left J. RUSSELL f^t and dated 1778. *Pastel:* 24 x 20¼ *inches*

50- Collection of H. Webb, Esq., 1894

From Jacques Seligmann, Paris, 1922

Royal Academy Exhibition, London, 1778, no. 265

Described in George C. Williamson, *John Russell, R.A.,* 1894, p. 162

JOHN HOPPNER, R.A.

BRITISH: 1758-1810

1203. *MRS BEECH.* Half-length figure in white gown and cap seated to the left in a crimson armchair beside a table with a volume. Sky and landscape background seen beneath a crimson drapery. 35¾ x 28 *inches*

600- From the Van Praet Collection, Brussels

GEORGE ROMNEY

BRITISH: 1734-1802

1204. *LADY HAMILTON AS SIGISMUNDA.* Bust-length portrait glancing to half right, dressed in a white V-necked gown shaded in pink, her fair curling hair bound with a white turban headdress. Dark background. 25 x 20 *inches*

From Wallis & Son, London, 1895

350- Collection of David T. Watson, Pittsburgh, Pa., 1917

SIR HENRY RAEBURN, R.A.

SCOTTISH: 1756-1823

1205. *MRS SCOTT MONCRIEFF (NEE MARGARITTA MACDONALD).* Before a dark background, the half-length figure of a young woman with large brown eyes, delicate features, and curled hair; the head turned slightly toward the right. The sitter wears a high-waisted *décolleté* white gown and a deep wine crimson
1,500 cloak gathered in folds about the shoulders. 30 x 25 *inches*

Note: Claud Phillips, in his review of the *Exposition de Cent Portraits de Femmes,* describes the above painting: "In the superb *Mrs. Scott Moncrieff* [Collection of Mr. T. J. Barratt] we have in truth one of Raeburn's masterpieces even among the portraits of beautiful women he has left us . . . so rich in its sombre splendor, . . . so seductive and yet so sincere in the manner in which physical beauty is represented, a beauty refined by such natural dignity . . ."

The above Barratt painting is a replica of the portrait of Mrs Moncrieff bequeathed to the National Gallery of Scotland (see Greig, p. 54). The subject has been engraved by C. O.

[*Continued*

Catalogue Number 1205 *Concluded*]

Murray, 1879; by R. S. Clouston; and in mezzotint by Thos. G. Appleton, 1887 under the title *Isabel.*

Margaritta MacDonald married R. Scott Moncrieff (afterwards taking the name of Scott Moncrieff Wellwood), of Wellwood and Pitliver.

Painted about 1810-12
Collection of Thomas J. Barratt, Esq.
From Thomas Agnew and Sons, London
From Lewis & Simmons, London
Collection of Judge Elbert H. Gary, New York, 1928
Loan Exhibition of Portraits, Birmingham, 1900
Exposition de Cent Portraits de Femmes, Paris, 1909
Recorded in Sir Walter Armstrong, *Sir Henry Raeburn,* 1901, p. 109
Recorded in James Greig, *Sir Henry Raeburn, R.A.,* 1911, p. 54
Illustrated in photogravure in the *Magazine of Art,* 1898

SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769-1830

1206. *PORTRAIT OF A LADY.* Three-quarter-length figure seated to half left before a crimson drapery, leaning her right arm upon a balustrade which overlooks a view of a park; she wears a white low-necked Empire gown, holding a golden beige scarf across her knees. A small brown and white spaniel lies at her side; an urn of flowers at the left. 64¼ *x* 51 *inches*

800

Note: This picture has always been known as a work of Lawrence, though we have been unable to trace any record for it. Certain indications would seem to us to indicate that the portrait is only in part the work of Lawrence and was probably completed in his atelier.

GAINSBOROUGH DUPONT

BRITISH: 1754-1797

1207. *PORTRAIT OF A LADY.* Bust-length figure to half right of a young woman in diaphanous white gown with ruched V-neck and blue bow, her powdered hair dressed with a white veil and a dark scarf about her arms. Shaded sky background. 30 *x* 25¼ *inches*

375

From Jacques Seligmann, Paris, 1924

JOHN HOPPNER, R.A. (ATTRIBUTED TO)

BRITISH: 1758-1810

1208. *DUCHESS OF RUTLAND.* Waist-length figure to half left in black gown, with white fichu, and plumed black Gainsborough hat, her head outlined against a crimson drapery. Landscape vista at the left. 30 *x* 25 *inches*

125

Elizabeth Howard, Duchess of Rutland (1780-1825), daughter of Frederick, 5th Earl of Carlisle, and Margaret Caroline, daughter of Granville Leveson, 1st Marquess of Stafford; married April 22, 1797 John Henry, 5th Duke of Rutland, K.G., Lord-Lieut. of Leicestershire, D.C.L. (1778-1857) K.G. Recorder of Cambridge, Grantham and Scarborough, Trustee of the British Museum and High Steward of Cambridge.

JOHN JAMES MASQUERIER

British: 1778-1855

1208A. *MISS LONSDALE.* Half-length figure of a dark-haired young woman facing slightly to the right, wearing a white Empire gown and red cape. Sky background.
Pastel: 25½ x 20½ *inches*

775–

Note: Miss Lonsdale was the sister of James Lonsdale (1777-1839), the portrait painter, and pupil of George Romney.

Painted in 1804
Collection of James Blessman, Esq.
From Jacques Seligmann, Paris, 1922
Described and illustrated in R. R. M. See, *Masquerier and His Circle,* 1922, p. 213, pl. XLIV (a)

FELIX ZIEM

French: 1821-1911

950–

1209. *GRAND CANAL: VENICE.* Brilliant blue sky silhouetting the slacked square sails of a two-masted vessel anchored at the right; in the foreground, a gondola with Oriental figures in scarlet and yellow crossing to the left. A view of the Salute and Doge's Palace appearing in the background. Signed at lower right ZIEM.
Cradled panel: 23 x 34½ *inches*

From Julius Oehme, New York, 1911
Collection of F. L. Loring

JEAN LEON GEROME

French: 1824-1904

1210. *MOHAMMEDANS AT PRAYER.* Interior of a mosque with blue-tiled walls and doorways opening onto sunlit woods. In the foreground, a man and a child in Oriental costume standing upon a scarlet carpet, before an invisible mihrab; behind them, four figures praying. Signed at lower left J. L. GEROME.
28½ x 37½ *inches*

500–

Purchased from the artist
From M. Knoedler & Co., Inc., New York
Collection of Leon Mandel, New York, 1917

WILLIAM ADOLPHE BOUGUEREAU

FRENCH: 1825-1905

1211. *JEUNE FILLE SE DEFENDANT CONTRE L'AMOUR.* A young girl, half nude, with a blue drapery about her knees is seated in profile on a stone parapet before a vista of a mountainous landscape framed by the branches of a tree in the foreground. She holds at arm's length a fair-haired cupid aiming a dart at her heart. Signed on parapet at left W. BOVGVEREAV. 31¾ x 22½ *inches*

1700— Painted in 1880

Recorded and illustrated in G. Vendries, *Catalogue Illustré des Oeuvres de W. Bouguereau,* 1885, p. 61

Recorded in Marius Vachon, *W. Bouguereau,* 1900, p. 154

ADOLPHE JOSEPH THOMAS MONTICELLI

FRENCH: 1824-1886

1212. *CUPID'S OFFERING.* Nude fair-haired child standing before a turquoise drapery holding roses in a transparent white drapery, blossoms falling to the floor. Signed at lower left MONTICELLI. 36 x 23¼ *inches*

350— Collection of Catholina Lambert, New York, 1916

GEORGE INNESS, N.A.

AMERICAN: 1825-1894

1213. *SPRING.* Cattle wandering through a green field with a herdsman standing at the left on the bank of a shallow pond, the water shaded by the emerald green branches of a tall oak at right. In the distance, green and golden meadows and small houses bordering the shores of a blue sea. Signed at lower right G. INNESS and dated 1856. 20 x 30 *inches* 1100—

EMILE VAN MARCKE

FRENCH: 1827-1890

1214. *ANIMAUX REVENANT DU PATURAGE.* A group of sheep, cattle, and goats preceded by a sheep dog is advancing to the foreground upon a rude wheel-
250— track, through sparsely wooded verdant country. Slightly to the rear is the herdsman in blue cap, carrying a bundle of fagots over his shoulder. Signed at lower left EM. VAN MARCKE. 18 x 27 *inches*

From Bernheim jeune & fils, Paris, 1902

Collection of F. W. Woolworth, New York, 1927

Collection of Colonel James Elverson, jr, New York, 1930

JOSE MIRALLES-DARMANIN

SPANISH: fl. 1885

1215. *LE CONCERT.* Depicting a girl in white satin gown with pink fichu seated before a tapestry singing to the accompaniment of an amateur orchestra, a rustic audience at the right. Signed at lower right J. MIRALLES-DARMANIN and dated *Paris* 1883. 16 *x* 24½ *inches*

140 –

ALBERT NEUHUYS

DUTCH: 1844-1914

1216. *PEASANT FAMILY.* Cottage interior, with a young mother holding a sleeping baby wrapped in a scarlet blanket upon her knees; before her stands an older child holding a doll. Signed at lower right ALBERT NEUHUYS *f.* *Panel:* 20 *x* 15¾ *inches*

100 – World's Columbian Exposition, Chicago, 1893, no. 139

ADOLPHE CHARLES EDOUARD STEINHEIL

FRENCH: d. 1908

1217. *LA FAMILLE DU TAILLEUR.* An interior with a tailor sitting crosslegged upon a table before a window, a woman nursing a nude child in a *bergère* at left. Signed at lower right STEINHEIL. 16½ *x* 13 *inches*

140 –

[END OF EIGHTH SESSION]

$ 77010 –

NINTH SESSION

Friday, May 2, 1941, at 2 p. m.

CATALOGUE NUMBERS 1218 TO 1336 INCLUSIVE

OLD FRENCH, SCANDINAVIAN, AND AUGSBURG SILVER

1218. Set of Twelve Louis XV Silver Knives with Bleu du Roi Porcelain Handles *French, XVIII Century*

80 – Handle in royal blue porcelain with gilded decoration and painted reserves of flowers, in the Sèvres style; blades with date letter of 1726. In tooled leather case.

1219. Repoussé Silver Tripod Mug *Conrad Ludolf, Copenhagen,* 1699

Cylindrical mug *repoussé* with blossoms and rococo cartouches, loop handle; on three claw and ball feet inset with paste rubies. Pinhole-engraved with initials.

30 – *Height* 5¾ *inches*

1220. Repoussé Parcel-Gilded Silver Covered Strapwork Tankard *Augsburg, Late XVII Century*

50 – Small cylindrical tankard with flaring base molding and hinged cover, chased with borders of strapwork hung with husks, the cover with ball finial; reverse-scrolled and cusped handle with bifurcate billet. *Height 6 inches*

1221. Russian Wrought Silver Spirit Lamp in the Form of an Ape By Carl Fabergé

170 – Beautifully wrought squatting figure with lively expression, grappling with a snake which has coiled itself around his arms and legs, the wick emerging from the snake's mouth. Heavy piece, with maker's name stamped underfoot. *Height 6 inches*

From C. Fabergé, St. Petersburg, 1900

1222. Louis XV Silver Wine Taster Inset with Coins

100 – *Thomas Germain, Paris,* 1673-1748

Small round porringer bowl ornamented with alternate coins and *fleurs de lis,* the cavetto inset with a medallion of Louis XV; the flange handle with a coin of Louis XIV and resting on a loop. *Poinçon* of Hubert Louvet (*sous-fermier* 1732-1738). An exceptionally fine example. *Width* 4⅜ *inches*

1222A. SILVER BEAKER *Norwegian(?), Early XVIII Century*
Coniform beaker with ring moldings, the central band with three tiny lion-mask 45– loose ring handles; on three small winged feet; rims and details gilded. Unmarked. *Height 6¼ inches*

1223. SILVER COVERED TANKARD *Danish, dated* 1650
Fine plain cylindrical tankard with loop handle; hinged cover with shell billet 180– and engraved with a garland with inscription and date 1650, surrounding a medallion group in landscape. *Height 7¼ inches*

1224. PAIR SILVER SAUCE BOATS *Augsburg, Early XVIII Century*
Boat-shaped, with reeded and shell-molded rim and fluted spout; the sides with 180– pierced handles with wrought mascaron terminals; on oval molded foot. *Length 6¼ inches*

1225. REPOUSSÉ GILDED SILVER HUNTING BEAKER *Leipzig, Late XVII Century*
Cylindrical beaker beautifully *repoussé* with figures of Turks hunting the lion on 100– horseback; on three ball feet. *Height 6 inches*

1226. PAIR LOUIS XV SILVER CANDLESTICKS *Marseilles,* 1766
Spirally twisted baluster shaft molded with rococo ornament, on high molded bell foot enriched with leafage. No *bobêches.* *Height 9½ inches* 140–

1227. LOUIS XIV WROUGHT GILDED SILVER AND CARVED IVORY COVERED TANKARD *Pierre Mozin, Paris,* 1676
125– Ivory tusk body carved with a procession of Bacchanalian *putti* in bold relief, by Pierre Duquesnoy (Il Fiammingo); mounted with flanged and molded silver base and rim and hinged domed cover with grapevine finial, within a band of acanthus leaves; the loop handle of gilded silver, finely wrought with a panther climbing a grapevine. Paris marks underfoot. Very heavy piece. *Height 8 inches*

1228. SILVER COVERED TANKARD INSET WITH COINS *North German, XVIII Century*
Cylindrical tankard with loop handle; hinged cover with forked billet and inset with a coin of Stanislaus Augustus of Poland; the body inset with numerous 120– silver coins of the Kingdom of Prussia and, underfoot, a medal symbolizing Commerce, bordered with arms of European cities, signed G. Fogli. Prussian mark of 1809; and engraved dates on handle 1724 and 1808. *Height 6¾ inches*

1229. REPOUSSÉ PARCEL-GILDED SILVER COVERED GUILD CUP *Nuremberg, circa* 1720
140– Deep round cup engraved with strapwork lambrequins below a gilded lip band, the bulbous base with gadrooning wrought with foliations, standing on three ball feet; the cover similarly gadrooned. Engraved with numerous inscriptions with names and dates of guild masters, *circa* 1720-30. *Height 8¼ inches*

1230. PARCEL-GILDED REPOUSSÉ SILVER COVERED TANKARD
Heinrich Männlich, Augsburg, circa 1650
Cylindrical tankard *repoussé* on the body with figures of Abraham and the angels
210— at table, the molded domed cover with a medallion depicting a combat with a dragon; scrolled loop handle with thumbpiece in the form of a sejant lion holding a cartouche; the rims, handle, etc., gilded. Maker's mark: HH, stamped on neck. A very fine example. Weight about 39 ounces. *Height* 7½ *inches*

1231. LOUIS XV SILVER CHOCOLATE POT *French(?), XVIII Century*
90— Pear-shaped pot of oval section, with loop handle, gadrooned oval cover with knuckled billet, and spout with hinged lid. Marks illegible. *Height* 8¼ *inches*

1232. REPOUSSÉ GILDED SILVER OVAL PLAQUE *Augsburg, XVII Century*
Repoussé with three amors with bows and torches amid clouds, within a border of voluted scrollings enclosing *putti* supporting fruit swags and separated by masks.
40— *Length* 11¼ *inches*

1233. RUSSIAN REPOUSSÉ SILVER COVERED TANKARD *Moscow,* 1748
Cylindrical tankard heavily chased with three cartouches rococo-scrolled and shell-molded with figures of Justice, Agriculture, and St. Christopher; on bold claw and ball feet. Scrolled handle with two-horned cherub-head billet, hinged
160— dome cover also richly chased with rococo cartouches and shell motives, including a central medallion. Underfoot, Moscow mark and maker's mark: A. K.
Height 7½ *inches*

1234. EMPIRE AJOURÉ SILVER SUCRIER, WITH TWELVE GILDED SILVER TEASPOONS
French, circa 1815
Ajouré bowl with two winged swanneck handles springing from pairs of cornucopiae, and flanked by pairs of Cupid and *putto;* lined with glass and supported on galleried foot *ajouré* with a frieze of festooned *putti;* domed cover with fruit
100— wreath handle. With ring flange sustaining twelve finely chased gilded silver teaspoons. *Height* 10¾ *inches*

1235. LOUIS XVI SILVER COFFEE POT *Paris,* 1775
Pear-shaped pot of plain silver with small spout having hinged cover, hinged top with gadrooned edge and revolving rosette finial; turned pearwood handle
200— at right angles to the spout; on three high incurvate legs with hoof feet. Paris marks underfoot, and maker's mark: P B, with star and crown.
Height 9¾ *inches*

Collection of James Warren Lane, New York, 1924

1236. REPOUSSÉ GILDED SILVER POKAL WITH COVER *Bavarian, circa* 1750
110— Pear-shaped bowl *repoussé* with medallions of Venus, Ceres, and Mercury and with masks; stem modeled as a mermaid mounted on a fish, on pear-shaped *repoussé* foot. Detachable domed *repoussé* cover with seated angel holding a banderole. *Height* 18 *inches*

Collection of the Duke of Hamilton and Brandon, K. G.

1237. LOUIS XIV REPOUSSÉ SILVER COFFEE POT *Paris, circa* 1690

600—

Tall-necked pot with chamfered quadrilateral domed cover, hinged, with carved and scrolled pearwood loop handle and tall vertical leaf-scrolled serpentine spout springing from a female head; the tall-necked bag-shaped body is enriched with vertical flutings enclosing cartouches of *treillage* with masks, figures of saints and, upon the body, seated figures of Diana and Mercury flanked by *putti* with goblets and musical instruments, respectively; on four leaf-scrolled feet with rococo shell moldings at the knees. Underfoot the *poinçons* of the *fermier* Jacques Lèger (1687-91). *Height* 11 *inches*

> *Note:* This very important and superbly wrought example is one of the earliest known coffee pots to appear in America at public sale. The beverage was introduced into France in the year 1644, when it was first tasted by King Louis XIV.

Collection of Mrs Gerard Leigh, Luton Hoo, Bedford
From George Harding, London

1238. PAIR LOUIS XIV WROUGHT SILVER CANDELABRA, MADE FOR THE MARQUIS DE LOUVOIS *Pierre Mozin, Paris,* 1689

3000—

Hexagonal balustered and knopped shaft on molded and tiered bell-form foot with valanced rim; enriched with shaped panels chased with trophies of armor and weapons, scale pattern, classic cameo heads, braziers, crossed thunderbolts and, upon the base, pendent trophies within strapwork lambrequins, the foot with similar panels and embellished with six tiny bearded masks. Fitted with three strap-scrolled arms for lights, beautifully wrought with crawling animal motives, sheathed in foliage, and terminating in *bobêches* chased similarly to the shaft; with a central finial terminating in a vegetable motive. Maker's and Paris marks underfoot. *Height* 16¾ *inches*

> *Note:* Michel le Tellier, Marquis de Louvois (1641-1691), Minister of War under Louis XIV; brilliantly reorganized the administration and training of the army, introducing a uniform dress, cadet schools, and supply depots; an able financier.

From the Soviet Russian Government sale, Berlin
From George Harding, London, 1929

80— 1239. EMPIRE SILVER ANIMALISTIC COFFEE POT *French, circa* 1810

Ovoid pot with round cover, the spout in the form of an ass's head; spirally twisted pearwood handle terminating in bifurcate silver serpent heads and tails; on three high incurvate feet. Maker: SEETHAL. *Height* 10½ *inches*

1240. REPOUSSÉ SILVER SANCTUARY LAMP *Italian, XVIII Century*

140—

Lobed thistle-form lamp chased with borders of rococo ornament, hung by three ornamental chains from scrolled supports. *Diameter* 9½ *inches*

1241. SILVER SKITTLE-BALL TEAPOT (OR HOT-WATER KETTLE) *Amsterdam, circa* 1790

110

Plain ovoglobular body with curved spout, flat cover with cabled edge, and serpentine bail handle with ebony grip. *Height* 11 *inches*

1242. WROUGHT SILVER SAUCE TUREEN WITH STAND *Bointaburet, Paris*
Valanced bowl with wrought endive-scrolled rim and loop handle in the form of a cluster of bulrushes; attached to engraved stand with valanced and reeded rim; silver liner. Heavy piece. *Length* 11¼ *inches*
Exposition Universelle, Paris, 1900

100.

1243. LOUIS XVI SILVER PRESERVE JAR WITH COVER *The Hague, circa* 1785
Globose round jar ornamented with leaf swags, beaded rim; fluted cover with pineapple finial. *Height* 7 *inches*

40-

1244. WROUGHT SILVER HOT-WATER TUREEN WITH LINER *Bointaburet, Paris*
Round bowl with two scrolled handles springing from leafage and wrought in bold relief with festoons of grapes above a collar of imbricated plantain leaves; detachable inner dish with two bay-wreath loop handles and encircled by a beribboned wreath and *ajouré* rim support chased with masks and rosettes. Heavy piece, weight about 128 ounces. *Length* 12½ *inches*

115

1245. RÉGENCE WROUGHT GILDED SILVER CHALICE *Gregoire Massé, Paris, circa* 1710
Bell-shaped coupe, the lower portion enriched with oval medallions bearing symbols of the Passion; surmounted by a laurel wreath having three groups of two cherubim heads in full relief below a series of leaf motives alternating with flutings. Tapering fluted shaft with three heads in relief, on flaring fluted circular base with a cardinal's coat of arms and groups of larger cherubim heads similar to those on the coupe. Base with maker's mark and presentation inscription. *Height* 10⅜ *inches*
Collection of James Warren Lane, New York, 1924

85-

1246. LOUIS XVI SILVER FLUTED TRIPOD COFFEE POT *Antwerp,* 1785
Pear-shaped pot with fluted upper body and cupped in imbricated leafage, with broad median band molded with swags of fruit, on three leaved strapwork supports; short leaved dolphin-head spout, leaved and domed cover with cauliflower finial; carved wood loop handle. Maker's mark: IDP, underfoot, unidentified. *Height* 13 *inches*

150-

1247. LOUIS XV SILVER LOBED PYRIFORM COFFEE POT *French, XVIII Century*
Pear-shaped body with short curved spout, hinged dome cover, and round foot all fluted with cyma lobes and otherwise plain; reverse-scrolled pearwood handle richly carved with rocaille motives and a bearded mascaron. Unidentifiable maker's marks underfoot. *Height* 12 *inches*

170-

1248. CHASED SILVER TWO-HANDLED SOUPIÈRE WITH TRAY *F. Boucheron, Paris*
Round bulbous tureen with two rococo-scrolled loop handles and domed cover surmounted by a finial cluster of fruit; with silver liner. The tureen and valanced round tray beautifully chased with arrangements of vegetables and rococo scroll ornament with rocaille shells upon the molded edges, in the Louis XV taste. Heavy piece, total weight about 156 ounces. *Length of tureen* 13½ *inches*

205-

1249. RÉGENCE WROUGHT SILVER CHOCOLATE POT *Flemish, XVIII Century*

Pear-shaped pot with caryatid loop handle, hinged cover with grape finial and *heaume* billet, and female mask spout. The body with a median molded collar, above which appear six figures of mythological deities and, below, strapwork devices alternating with mascarons, *repoussé* in low relief. *Height* 9½ *inches*

75-

1250. LOUIS XV AJOURÉ SILVER FRUIT BOWL *Amsterdam, XVIII-XIX Century*

Valanced oval bowl with trellised sides wrought with floral festoons suspended from rams' masks; two rococo-scrolled loop handles; base finely engraved with an escutcheon with helm, crest, and mantling. *Length* 20½ *inches*

170-

1251. REPOUSSÉ SILVER SWEETMEAT DISH *German, XVII Century*

Lavishly wrought with strap scrollings and foliage, with four cartouches containing vignettes of farmhouses, together with bossed lion masks and caryatids surrounding an oval medallion of Diana. *Diameter* 8 *inches*

25-

1251A. LOUIS XV SILVER CHOCOLATE POT *Paris,* 1768

Pear-shaped pot of plain silver engraved with a coat of arms; with mascaron spout, scrolled and grooved loop handle, hinged cover, and molded round foot. *Height* 6⅝ *inches*

330-

1252. LOUIS XV AJOURÉ SILVER TWO-HANDLED FRUIT BOWL

Valanced oval bowl with rococo scrolled handle, the sides pierced with *treillage,* leaf swags hung from two blank cartouches. Nineteenth century. *Length* 17 *inches*

60-

THE following items [catalogue numbers 1253 and 1254] comprise an important surtout de table *by the celebrated* orfévre *Bointaburet of Paris, presented to the King of Greece by the City of Paris on the occasion of a royal visit.*

1253. GILDED SILVER AND BRONZE AND STE ANNE MARBLE TABLE GARNITURE *Bointaburet, Paris*

Comprising a large mirror *plateau* with sections of gilded bronze balustered gallery terminating in pairs of marble pedestals supporting urns, the pedestals enclosing gilded bronze trophies of fish at the sides and dolphin fountains at the ends. The plateau supports a centrepiece in the form of a fountain composed of a marble pedestal sustaining a pair of gilded silver *putti,* the sides with fountain heads above two mirror panels and two gilded silver compotes separated by *haut relief* dolphins. With two circular mirror *plateaux* with similar gilded bronze borders, each supporting a smaller epergne matching the design of the preceding centrepiece, with three gilded silver compotes and gilded silver finial figure of a *putto.* *Length of plateau* 54 *inches; width* 37 *inches*
Length of centrepiece 29 *inches*
Diameter of end plateaux 17½ *inches*
Height of centrepiece 14½ *inches*

450-

1254. TWO PAIRS GILDED BRONZE CANDELABRA *Bointaburet, Paris*
En suite with the preceding. Hexagonal pedestal shaft on bell-shaped foot molded with three dolphins and shells and egg and dart border; three leaf-molded S-scrolled arms supporting *bobêches* and central *bobêche;* detachable grease trays. *Height* 22 *inches*

260—

RENAISSANCE AND OTHER BRONZE AND SILVER MEDALS

1255. THREE SMALL SILVER PORTRAIT MEDALS *XVI-XVIII Century*
[A] Vincenzo, Duke of Mantua, bust portrait with inscription, by G. Moroni, signed; reverse with a mastiff and inscriptions. [B] Louis XV of France, profile head with inscription, by Lorthior, signed; reverse with scene of his marriage, with inscription and date 1770. [C] Sophia, Queen of Denmark, bust portrait with inscription; reverse with coat of arms, inscription, and date 1589.
Diameters 1⅜ *to* 1¾ *inches*

20—

1256. TWO SMALL SILVER MEDALS *German, XVI Century*
[A] Ludovic, King of Hungary and Bohemia, and his Queen Maria; obverse, *affrontés* bust portraits with inscriptions, reverse, battle scene of the Turkish Wars, with inscription and date 1526. [B] Protestant church leaders, obverse with five profiles; reverse with inscription EFFIGIES. SIGISMVND. MEIGH. IORIS. . . . . ANNO. MCCCCCXIX. *Diameters* 1¾ *and* 1⅝ *inches*

15

1257. GILDED SILVER AND ENAMEL MEDAL OF KING GUSTAVUS ADOLPHUS AND QUEEN MARIA OF SWEDEN *French(?), dated* 1627
Obverse, bust portrait and inscription GVSTAVI. ADOL. . . . WAND. REX. 1617. Reverse, bust portrait and inscription MARIA. ELEONORA. . . . WAND. REG. Both enhanced with enamels. *Diameter* 1⅝ *inches*

40—

1258. SILVER AND ENAMEL PORTRAIT MEDAL *French, XVI Century*
Oval, sunk obverse with head of a knight in armor with crest and falchion, inscribed AVDACES. FORTVNA. IVVAT. and picked out in colored enamels. Reverse, inscription PIERRE.BAVDIT.MARIE. ETH. VILLERMONT. *Height* 2⅛ *inches*

15

1259. BRONZE MEDAL OF THE PIETÀ *North Italian, Early XVI Century*
Obverse, *pietà* with two attendant cherubim. *Diameter* 3 *inches*

5—

1260. BRONZE MEDAL OF THE ARCHITECT GIANELLO DELLA TORRE
Leone Leoni, Italian: 1509-1590
Obverse, bust and inscription IANELLVS. TVRRIAN. CREMON. HOROLOG. ARCHITECT; reverse, men, women and children drinking at the Fountain of Science and inscription VIRTVS. NVNQ. DEFICIT. *Diameter* 3⅛ *inches*

15—

Collection Spitzer, 1893, m.i., no. 91, ill. pl. I
See Armand, I, p. 170, no. 38; Mazzuchelli, *Museum Mazzuchellianum,* I, pl. XLIX, no. I
See Georg Habich, *Die Medaillen der Italienischen Renaissance,* p. 135, pl. XCIII, no. 8

1261. BRONZE MEDAL OF RENÉ D'ANJOU, KING OF SICILY
Pietro da Milano, Neapolitan: XV Century
Obverse, bust of the King and inscription RENATVS. DEI. . . . SICILIE. REX. ET CETERA. Reverse, a rebus, branch border, and inscription OPVS. PETRVS. DE. MEDIOLANO. MCCCCLXI. *Diameter* 3⅛ *inches*

15 Forrer, vol. IV, p. 73

See Georg Habich, *Die Medaillen der Italienischen Renaissance,* p. 51, pl. XXII, no. 1

1262. BRONZE MEDAL OF LOUIS XII OF FRANCE AND ANNE OF BRITTANY
Nicolas Leclerc and Jean de Saint-Priest, French, XV-XVI Century
Obverse, bust of Louis XII on a *fleurdelisé* field and inscription FELICE. LVDOVICO. . . . . OMNIS. NACIO. Reverse, bust of Anne of Brittany similarly, with inscription LVGDVN. RE. . . . . FVI. CONFLATA. 1499. Presented to the King and Queen by the City of Lyons. *Diameter* 4½ *inches*

160

Note: Other examples were in the Alphonse Kann and Spitzer Collections. See Mazerolle, 27. Friedländer, III, p. 207, no. 1. Forrer, vol. III, p. 417.

See *Le Trésor de Numismatique et de Glyptique,* (*médailles françaises*), pl. V, no. 1

1263. SILVER MEDAL OF JOHANN FRIEDRICH, ELECTOR OF SAXONY
German, dated 1535
Obverse, half-length portrait holding sword and elector's hat, and inscription IOANNS. FRIDERICVS. ELECTOR. DVX. SAXONIE. FIERI. FECIT. ETATIS. SVAE. 52. Reverse, coat of arms with inscription and date MDXXXV. *Diameter* 2½ *inches*

30

Collection Spitzer, 1893, m.a., no. 16, illus. pl. III

See *Le Trésor de Numismatique,* (*médailles allemands*), pl. IV, no. 3

1264. SILVER MARRIAGE MEDAL OF WILLIAM OF ORANGE AND PRINCESS MARY OF ENGLAND *Johann Blum, German:* fl. 1631-1660
Obverse, figures of the Prince and his bride shaking hands, before a landscape with cherubs overhead holding wreaths, Latin italic inscription, and date May 12, 1641. Reverse, a group emblematic of Victory, Latin italic inscriptions and signature. *Diameter* 2⅞ *inches*

22 50

Note: Forrer (I, p. 96) writes: "The houses of Saxony, Brunswick, and Orange employed him largely, and for them he cut a number of commemorative medals. One on the marriage of William, Prince of Orange and Princess Mary, 1641, is sought for by English collectors; two varieties are known."

1265. BRONZE MEDAL OF POPE PAUL V *Paolo Sanquirico, Italian:* 1565-1630
Obverse, bust portrait and inscription PAVLVS. V. BVRGHESIVS. RO. PONT. MAX. A.D. MDCXIII. P. IX.; signed. Reverse, view of the Borghese Gate, and inscription.
Diameter 2¼ inches

15 –

> *Note:* Paolo Sanquirico was a pupil of Camillo Mariano and was in papal employ. Forrer writes: " . . . some of his medals, especially those bearing the portrait of Paul V, are drawn to the life." The present medal is one of three known types (1608, 1609, 1613). (Forrer V, pp. 331-2).

1266. BRONZE MEDAL *Italian, Late XV Century*
Obverse, bust portrait of a woman and inscription ANDRODAMA. VIA. Reverse, a
16 demon tethered to a rock in the waves and inscription VARIVM. NOMEN. ET. OPUS.
Diameter 3¼ inches

1267. BRONZE MEDAL OF FERDINAND DE GONZAGA, LEGATE OF CHARLES V
French, XVI Century
Obverse, bust with inscription FER. GONZ. . . . . CAROLI V. CAES. AVG. Reverse,
10 – Chariot of Victory above a landscape and inscription. *Diameter 2⅝ inches*

1268. BRONZE PORTRAIT MEDAL *French, dated* 1635
Obverse, bust portrait and inscription HENR. AVREL. DVX: 1635.ANNORVM. 17.
25 – Reverse, S. Michael and the dragon. *Diameter 2¾ inches*

1269. BRONZE PORTRAIT MEDAL *German, XVI Century*
Obverse, bust portrait of a man with inscription VEIT. HOLTZSCHVHER. NATVS.
10 – M. D. XV. DEN. XV. IVNY. AN: 1562. Reverse, coat of arms with mantling.
Diameter 2½ inches

1270. SILVER MEDAL OF BENEDICTION *XVII Century*
Obverse, figures of Peace and Justice embracing. Reverse, figures of Faith and Goodness, before a city; with Latin moral inscriptions. *Diameter 2¼ inches*

10 –

1271. BRONZE MEDAL OF KING HENRY IV AND MARIE DE MEDICIS
Guillaume Dupré, French: 1574-1648
Obverse, twin profile portraits and inscription HENR. IIII R. CHRIST. MARIA.
35 – AVGVSTA, signed. Reverse, Mars and Pallas Athene with Cupid and inscription PROPAGO. IMPERI., dated 1603.

> *Note:* According to Forrer (vol. I, p. 465) the group of Mars and Pallas contracting an alliance, shown on the reverse, represent the King and Queen; "the medal was issued on the birth of the Dauphin, and marks the zenith of Dupré's art."

Collection Spitzer, 1893, m.f., no. 16, illus. pl. IV
See *Le Trésor de Numismatique (médailles françaises)* II, pl. III, no. 4

1272. Two Bronze Medals of King Henri IV and Louis XIII of France
French, Early XVII Century

35 [A] Henri IV obverse, bust portrait with inscription; reverse, arms of France and Navarre within collar and garland. [B] Louis XIII obverse, bust portrait with inscription; reverse, figure of Justice with inscription and date 1626; by G. Dupré, signed. *Diameters 2¼ and 2⅜ inches*

1273. Two Silver Medals of Martin Luther and His Wife, and the Emperors Frederick and Maximilian *German, XVI-XVII Century*

10 [A] Obverse, Martin Luther bust portrait, with inscription; reverse, Catharina von Bora, similarly. [B] Obverse, twin bust portraits of Emperors Frederick and Maximilian, with inscription; reverse, Imperial coat of arms, with inscription and date 1631. *Diameters 1¾ and 1⅝ inches*

1274. Silver Medal Containing a Series of Colored Engravings
German, XVII Century

15 Medal case, obverse and reverse with allegories of Mars and Industry; containing a series of tiny circular colored engravings depicting the religious wars. Together with a bronze portrait medal of a statesman. Inscribed *IC.* [Lot.]
Diameter 1¾ inches

1275. Collection of Fifteen Napoleonic Bronze Medals
French, XVIII-XIX Century

45 Portraits of Napoleon I and his family, as General of the Convention, First Consul, and Emperor; signed by Andrieu, Montagny, Manfredini, Denon, Jeuffroy, and others. [Lot.]

1276. Collection of Thirty Bronze Medals *French, XIX Century*

35 A fine group of portrait medals, including series of the Kings Louis XVIII, Charles X and his family, Louis Philippe, etc., together with portraits of Molière, Byron, Lafayette in silver, John Paul Jones, etc.; signed by Andrieu, Depaulis, de Puyraumin, Montagny, Dieudonné, Bovy, etc. [Lot.]

RENAISSANCE JEWELS

1277. Enameled Gold Pendant Inset with a Graeco-Roman Agate Cameo
Florentine, XVI Century

9
10-
The cameo, of the Graeco-Roman period, is cut against a deep red background and represents a group of four heads — a young and an old man, a fawn and a ram.

Collection of Prof. Luigi Grassi, New York, 1927

1278. Pair Cat's-Eye Earrings *Venetian, XVIII Century*

30 Composed of a long faceted cat's-eye pear-shaped drop depending from a small cat's-eye bead; mounted in gold set with brilliants, emeralds, and rubies.

Collection of Prof. Luigi Grassi, New York, 1927

1279. Pearl, Gold and Silver Dolphin Pendant, Set with Rose Diamonds
South German, XVII Century

80- A large baroque pearl forms the body of the dolphin, in gold mount, the curled tail and head sheathed in silver set with tiny diamonds and a ruby eye. Perched on one knee upon its back is a tiny gold winged amor with a wire rein.

1280. Abbot's Chased Gold Ring *Flemish, Late XVII Century*

Wrought with a bust-length figure of the Savior in gold, in cameo relief within an oval; engraved with religious monogram.

80-

1281. Crystal Pendant Enclosing Two Miniature Paintings
Florentine, XV-XVI Century

60- Oval pendant *à deux faces,* with beautiful miniature paintings on parchment protected by rock crystal, depicting on one side the Madonna and, on the other, the Angel of the Annunciation; mounted in a gold frame enameled in ruby red and green. The pendant is suspended from three small gold chains.

> *Note:* The two miniatures are the work of a Florentine miniaturist of the end of the fifteenth century, while the enamel work, which is also Florentine, belongs to the sixteenth century.

Collection of Prof. Luigi Grassi, New York, 1927

70- 1282. Gold Ring Set with a Roman Agate Cameo *Italian, XVI Century*

The gold mounting is lightly chiseled with palmette ornament and set with an agate cameo-cut with the head of a *putto* with the patina of the excavations, probably third century A.D.

Collection of Prof. Luigi Grassi, New York, 1927

1283. Enameled Gold Pendant in the Form of a Galley
Italian(?), XVI Century

80- Model of a Venetian single-masted galley under sail, the hull in gold enriched with green, ruby, and blue and white enamels forming a rosette; hung with four small seed pearls.

> *Note:* A similar pendant was in the Spitzer collection; the quality of the enamel work corresponds to that of other jewels found in Lucca and may possibly be of Flemish origin.

Collection of Prof. Luigi Grassi, New York, 1927

1284. GOLD AND ENAMELED RING SET WITH ROSE DIAMONDS AND RUBIES *French, XVIII Century*

100-

Set with a large oblong plaquette of sapphire blue enamel bordered with rose diamonds and applied with a Louis XVI musical trophy with foliage in rose diamonds and rubies.

1285. GOLD AND ENAMELED RING SET WITH ROSE DIAMONDS *French, XVIII Century*

120-

Type of the preceding, with chamfered corners and green enamel plaquette set with a spray of flowers.

1286. GOLD AND ENAMELED RING SET WITH ROSE DIAMONDS *French, XVIII Century*

Very similar to the preceding, with sapphire blue enamel.

80-

1287. GOLD AND ENAMEL DOLPHIN JEWEL PENDANT, SET WITH DIAMONDS RUBIES AND PEARLS *South German, XVI Century*

1800-

Beautifully wrought figure of a dolphin with recurved tail; the body with powder blue scales; the tail, head and fins in emerald green, ruby red, lapis blue, and white enamels; the body mounted with nine cut diamonds and rubies and hung with three baroque pearl drops. Seated upon the back is Amphitrite, her body enameled white and set with rubies and a diamond, upholding an arch of gold scarf. Suspended by two chains of links joined by rubies and diamonds, from an arabesque of enameled scrolls centred with a ruby and hung with a baroque pearl. In tooled leather case.

Note: A delightful composition which may be attributed to Erasmus Hornick (fl. 1550-65) of Nuremberg, an engraver of Dutch origin who executed designs for the Nuremberg goldsmiths. *Cf.* H. Clifford Smith, *Jewellery,* 1908, pl. XXVII, no 6.

Collection of Charles J. Wertheimer, Esq., London
From Jacques Seligmann, Paris

1288. THE YOUSSOUPOFF PEARL, GOLD AND ENAMEL JEWEL PENDANT *South German, XVI Century*

550-

A large baroque pearl forms part of the body of a sphinx, the hind part, legs and tail in peacock green enamel with gold hoofs; set upon the body the tall gold neck and head, with headdress in red, blue and green enamel set with seed pearls. Suspended by two chains of filigree gold links with tiny blue enamel 'pearls' from a green enameled lotus mask, from which the pendent drop is missing. In tooled leather case.

Collection of Prince Youssoupoff, St. Petersburg

1289. WROUGHT GOLD AND ENAMEL NECKLACE, SET WITH PEARLS DIAMONDS AND OTHER PECIOUS STONES *South German, XVI Century*

A necklace of massive design, elaborately wrought, composed of eleven *ajouré* plaquettes and three pendants with beautiful floral and arabesque ornament enriched with colored enamels. The central plaquette is embellished with a ruby surrounded by four rosettes with pearl centres; of the eight smaller plaquettes, four are set with rose tourmalines, the alternate ones with six baroque pearls forming a rosette with ruby or emerald centre. The two (larger) end plaquettes and the central pendant are of matching design, wrought with pairs of white 7500 hands, love birds, and spiraled cornucopiae surmounted by parakeets and centring square-cut rubies. The two subsidiary pendants are ornamented with amoristic trophies and four baroque pearls centring a diamond. The central pendant has an emerald drop. In scarlet leather case.

> *Note:* A necklace with pendant, called a carcanet, showing the intricate 'broken' scrollwork characteristic of the German goldsmiths, and of a type much celebrated in sixteenth century portraiture (*cf.* H. Clifford Smith, *op. cit.,* p. 239 and pl. XXXI, no. 1). The workmanship is a miracle of skill and patience. This 'Knight's necklace' was handed down in the fabulously wealthy Esterhazy family of Hungary, and passed into the treasury of the mad Bishop of Kaschau, one of the great collectors of the nineteenth century. It dates from the last quarter of the sixteenth century.

From the family of Prince Esterhazy of Hungary
Collection of Sigmund Bubich, Bishop of Kaschau
From Jacques Seligmann, Paris

1290. GOLD-MOUNTED ENAMEL AND CARVED CARNELIAN AGATE JEWEL SET WITH PRECIOUS STONES, KNOWN AS THE 'GOLDSCHMIDT JEWEL' *Italian, XVI Century*

In the form of an oval plaque of dark carnelian carved in high relief with standing figure of Mars with Medusa shield, beside the seated Venus, whose arms are clasped around him in terror, an amphora at her feet; opposite them, in an irruption of rock crystal, appears Jupiter as an eagle with spread wings. The plaquette 6800 is mounted in a gold frame crested with *adossés* winged sphinxes, sheathed in strap scrollings and flanking a gadrooned urn finial set on either side with an emerald-cut diamond; basal pendant in the form of scrolled strapwork in colored enamels, centred with a ruby, and hung with three pear-shaped baroque pearls. The reverse of the plaquette is covered by an *ajouré* pattern of strap scrollings in light blue, green, ruby, black and white enamels, centring a cartouche. In case.

Height 4½ inches; width 4 inches

> *Note:* The most important Renaissance jewel ever to appear at public sale in America. This magnificent *pent-à-col* dates from the last quarter of the sixteenth century, and is the work of an Italian (probably Florentine) goldsmith under German influence (seen, for example, in the strapwork decoration of the reverse), perhaps one of the Italian artists called by the Emperor Rudolf II (1576-1612) to the court of Prague.

Collection Goldschmidt, Frankfurt-am-Main
From Arnold Seligmann, Paris

1291. ENAMELED GOLD ARM BAND SET WITH PEARLS AND DIAMONDS

Attributed to Benvenuto Cellini, Florentine: 1500-1571

Composed of eleven plaquettes of interlaced and voluted strapwork, the alternate ones larger and enriched with blossoms and fruits at the corners, at which tiny birds are pecking; the larger cartouches set with emerald-cut diamonds, the smaller with large pearls.

3400–

Note: The decoration and the intricacy of the chiseled gold forming the setting for the stones show this circlet to have been fashioned for the upper arm; the ornamentation and the animalistic designs are distinctly Florentine in taste. The finish and the entire style of the object are of such fine quality as to suggest the art of Cellini himself. Many of the jewels attributed to Cellini may have been executed by the Florentine artists mentioned in his biography as having been his collaborators or assistants and who executed designs of his making; this armlet, however, because of its extreme elegance and by reason of the extraordinary ingenuity of its design, was claimed, we think with reason, by Prof. Grassi, as an original work of the master's own hand.

Collection of Prof. Luigi Grassi, New York, 1927

1292. ENAMELED GOLD PENDANT WITH ANTIQUE CAMEO *Italian, XVI-XVII Century*

170– Heavy oval gold medallion or pendant, inlaid with blue enamel mounting a finely cut cameo of a Roman emperor; the back with 'Tree of Life' and legend.

Height 2¼ *inches*

1293. SMALL ONYX AGATE COUPE, MOUNTED IN ENAMELED GOLD

Florentine, XVI Century

70– Oval tazza on baluster stem and domed oval foot; in striped rose agate with enameled gold rims. In case. *Height* 2 *inches*

Collection of the Marquis Stiozzi Ridolfi, Florence

Collection of Prof. Luigi Grassi, New York, 1927

65– 1294. WROUGHT GOLD THUMB RING

Heavy ring wrought with granular work centring an escutcheon containing a nugget. Weight about 28 dwts.

25– 1295. GOLD RING SET WITH A GRAECO-ROMAN INTAGLIO

Tiny oval stone intaglio-cut with Graeco-Roman figure of a man carrying a burden; mounted in gold.

Collection of Prof. Luigi Grassi, New York, 1927

1296. GOLD AND ENAMEL NECKLACE *Italian, XVI Century*
Composed of twenty-three small *ajouré* strapwork plaquettes, alternately of white enamel with red enamel centre and of red, blue, and green enamel centred by a seed pearl, all but three of the latter missing.

170-

1297. GILDED SILVER AND BLUE CRYSTAL EPISCOPAL RING *Italian, XVII Century*
Heavy ring chased with plantain leaves and a collar of scallops surrounding a large octagonal simulated sapphire.

50-

1298. GOLD AND ENAMEL ENSEIGNE, SET WITH DIAMONDS, EMERALDS AND RUBIES *North Italian, XVI Century*
Oval plaquette wrought in relief with figure of S. George in robes enameled blue and red, upon a white horse, about to deal the death blow to the dragon beneath the steed's forefeet; before a green-enameled landscape background with the figure of a virgin martyr in blue robes at right. Inset with cut diamonds, emeralds and rubies, within a border of ribbon-tied imbrications set with four diamonds; suspended by two short chains of gold links. In leather case.

350-

1299. WROUGHT GOLD RING SET WITH A SAPPHIRE, IN THE RENAISSANCE TASTE
Sapphire set in a high beveled square mount flanked by two winged *putti* finely wrought and sheathed in voluted strapwork forming the ring.

200-

1300. WROUGHT GOLD AND ENAMELED RING SET WITH A DIAMOND, IN THE RENAISSANCE TASTE
Type of the preceding, enriched with red, blue, green and, white enamels, the setting of the square-cut diamond enameled in black and white.

165

1301. WROUGHT GOLD AND ENAMELED RING SET WITH AN EMERALD, IN THE RENAISSANCE TASTE
Very similar to the preceding, slightly smaller, the emerald set in a chrysanthemum-form mount.

140-

1302. COLLECTION OF EMPIRE ENGRAVED GEMS *Circa* 1820
Large topazes and crystals, intaglio-cut as follows: an angel with the soul of a child, after Carlo Dolci; portrait of a Hussar officer, two intaglios after Robert le Feure; portrait of a statesman, after Prud'hon; scene from the Roman mythology, after Wicar; and another. Finely mounted, together with plaster impressions. [Lot.]

425-

ITALIAN RENAISSANCE BRONZES

DANISE CATTANEO

VENETIAN: 1508-1573

[BRONZE BUST]

1303. *AN APOSTLE.* Serene bearded head wearing draped robe; rich brown patina; on round *vert antique* marble socle. *Total height* 7¾ *inches*

From Arnold Seligmann, Paris

400-

FRANCESCO DA SANT'AGATA

PADUAN: fl. 1520-30

[BRONZE STATUETTE]

1304. *STANDING NYMPH.* Nude standing figure, the weight resting on the left leg, looking upwards, her hands carried up behind her head. *Height* 12½ *inches*

450-

Note: The attribution to Sant'Agata is understood to have been given by the late Dr W. von Bode.

From Arnold Seligmann, Paris

ANTONIO RIZZO (BOTTEGA OF)

VENETIAN: XVI CENTURY

[BRONZE STATUETTE]

1305. *EVE.* Standing nude figure holding the apple in her left hand, the right hand carried to her belly; with long tresses falling over her shoulders; rich brown patina. Has stand. *Height* 17 *inches*

650-

Note: This fine statuette is a small version of the famous statue by Rizzo in the Palazzo Ducale in Venice, differing only in the position of her hands. See Paoletti, *L'Architettura e la Scultura del Rinascimento in Venezia* and Venturi, *Storia dell 'Arte Italiana,* vol. VI, p. 1067.

From Charles of London

Collection of William Salomon, New York, 1923

MICHELANGELO BUONAROTTI (FOLLOWER OF)
FLORENTINE: XVI CENTURY
[BRONZE PORTRAIT STATUETTE]

1306. *COUNTESS MATILDA OF TUSCANY.* Standing robed and cloaked figure of a majestic woman holding a baton and in her left arm the papal tiara and keys, as a supporter of the Papacy; rich dark brown patina. Oval base captioned *Contessa Matilda.* *Height* 16 *inches*

400-

Note: Matilda, Countess of Tuscany (1046-1115), was the daughter of Boniface, Duke of Tuscany, the richest Italian noble of his time; she was one of the most remarkable figures of her age. From 1070 she ruled Tuscany jointly with her brother, who was assassinated in 1076. She built lavishly throughout her province and was a faithful supporter of Pope Gregory VII against the Empire. She became in time virtual sovereign of the whole of Italy. At her death in 1114 she bequeathed all her possessions to the Church.

GIOVANNI DA BOLOGNA (BOTTEGA OF)
ITALIAN: LATE XVI CENTURY
[BRONZE GROUP]

1307. *HERCULES SLAYING THE NEMEAN LION.* Nude bearded figure of the hero braced backwards tearing apart the jaws of the lion, whose front claws are embedded in his body. Brown patina. On wood plinth. *Height* 12½ *inches*

45-

From J. and S. Goldschmidt, Frankfort-am-Main
Collection of William Salomon, New York, 1923
Illustrated in W. Bode, *Italian Bronze Statuettes of the Renaissance,* 1912, vol. III, p. 8, no. 11

FLORENTINE SCHOOL
LATE XVI CENTURY
[BRONZE GROUP]

1308. *HERCULES SLAYING THE HYDRA OF LERNA.* Standing nude figure of the bearded hero with a torch in his upraised right hand, struggling with the many-headed monster, which is writhing between his legs. *Height* 18½ *inches*

300-

Note: This fine group shows close analogies to one in the Louvre by Giovanni da Bologna representing the same subject, but in which the figure of the hydra is missing. See W. Bode, *Italian Bronze Statuettes of the Renaissance,* vol. III, pl. 199.

Collection of L. L. Neumann, London, 1919
Collection of William Salomon, New York, 1923

FLORENTINE MASTER, NEAR TO JACOPO SANSOVINO

ITALIAN: XVI CENTURY

[BRONZE GROUP]

1309. *JUPITER AND EAGLE, WITH ORIGINAL PLINTH.* Standing nude bearded figure with his left hand carried to his breast and holding a flaming thunderbolt in his right; his right knee flexed with the foot resting lightly on the eagle. On square plinth modeled with festoon masks and monster-head reversed scrolls at the corners. Walnut base. *Height* 17 *inches*

475

Note: A superb work distinguished by the beauty of the dark patina; it may be compared with a group of the same subject in the Imperial Museum in Vienna by a follower of Jacopo Sansovino, reproduced in Julius von Schlosser, *Werke der Kleinplastik in der Skulpturensammlung des Allerhöchsten Kaiserhauses,* vol. I, pl. XIX, no. 1.

From Jacques Seligmann, Paris

Collection of William Salomon, New York, 1923

ADRIAEN DE VRIES

FLORENTINE: 1560 - *c.* 1603

[BRONZE GROUP]

1310. *HERCULES, DEIANIRA AND NESSUS.* Nude bearded figure of Hercules standing astride of the centaur Nessus, who crouches defeated on the rocky base; the hero upholds in his arms the figure of the nymph Deianira, nude except for a loin cloth. High brown patina. On red porphyry plinth. *Total height* 34 *inches*

4100

Note: There is a great similarity (in the types) to a group of *Triton and Naiad* by Adriaen de Vries formerly in the J. Pierpont Morgan Collection, reproduced in Bode, *Catalogue of Bronzes in the J. Pierpont Morgan Collection,* vol. II, pl. 114, no. 165. An identical group, but showing somewhat different types, is in the Imperial Museum in Vienna, where it is attributed to another of Gian Bologna's pupils, Pietro Francavilla. See also Julius von Schlosser, *Werke der Kleinplastik in der Skulpturensammlung des Allerhöchsten Kaiserhauses,* vol. I, pl. XXXV.

Collection of William Salomon, New York, 1923

Exposition d'Art du Moyen Age, Paris, 1913, no. 94 and illustrated in that catalogue

GIOVANNI DA BOLOGNA (BOTTEGA OF)

FLORENTINE: XVI-XVII CENTURY

[BRONZE GROUP]

1311. *HERCULES AND ANTAEUS.* Nude figure of the bearded giant lifting the naked Antaeus off the ground and crushing him in his arms; octagonal base. *Height* 23 *inches*

375

Note: The composition of this group is somewhat similar to that of the one in the Edward Simon collection in Berlin, by Gian Bologna, representing the same subject and reproduced in W. Bode, *Italian Bronze Statuettes of the Renaissance,* vol. III, pl. 196; more closely to pl. 103, the group in the collection of the Comtesse de Béarn, described as after an antique statue.

Collection of William Salomon, New York, 1923

1312. SCULPTURED BRONZE CARADOSSO CASKET *Italian, Early XVI Century*

Oblong, with hinged top and four leaved claw feet; the front and rear chiseled with cornucopia-wreathed masks flanked by groups of Nessus and Deianira, the sides with Medusa heads above swags of husks; upon the cover appear winged cupids with banderoles enclosing a winged Medusa mask within a husk garland; leaved claw feet. *Length 9 inches*

70 -

GREEK, ROMAN, AND BYZANTINE ART

1313. EGYPTO-ROMAN GOLD CHAIN NECKLACE WITH MEDALLIONS OF COINS *III Century A.D.*

Consisting of four chains of plaited gold wire linked by oval barrel-shaped slides of heavy gold, welded with rings and arranged so that the two principal slides, which are molded with a trellis of rosettes and leafage, can be used to shorten or lengthen the necklace. Between each pair of the tubular links hangs a Roman gold coin — or more accurately, of the eight seven are coins, one consisting of two gold *bas reliefs* of coin type (*bracteates*); all are set in gold circular frames with filigree ornamentation. The coins are as follows, from right to left: (1) Vespasian, reverse with enthroned figure of Irene; (2) Nerva, reverse with two clasped hands (Cohen, *Monnaies,* II, pp. 14, 151 for the reverse, apparently a unique coin); (3) Domitian, reverse with the Emperor on horseback (Cohen, I, pp. 524, 663); (4) Faustine the Elder, reverse, Ceres with veil, sceptre and torch (Cohen, II, pp. 420, 95); (5) Marciana, reverse, eagle with spread wings on a sceptre (Cohen, II, pp. 100, 3, rare and in beautiful preservation); (6) Vitellius, reverse, Victory with right hand resting on a round shield (Cohen, I, pp. 363, 95); (7) two conjoined *bracteates,* bust of Luna and reverse, bust of Sol, resembling the coins of Caracalla; (8) Vespasian, reverse, Temple of the Sun with a statue of Vesta (Cohen, I, p. 413, nos. 575, 578, and 582).

1700 -

Note: Following Prof. S. Robert Zahn in his catalogue of the Schiller collection, the date of this work is established as follows: The latest coin is that of deified Faustina, who died in 141 A.D., but the piece itself was worked at a considerably later period, for the only known comparable piece, possibly from the same workshop, the necklace which came to the Vienna Münzkabinett from the collection Bachofen von Echt (Voetter, *The Collection Bachofen von Echt;* also Forrer, *Reallexikon,* p. 518), showed in its original form three coin-medallions with the heads of Commodus, Antoninus Pius and Gordianus III, 238-253 A.D. (Compare *Amtliche Berichte aus den Kgl. Kunstsammlungen,* Berlin, XXXVIII, October 1916, p. 20, note 3, and the authentic description of the original form of the work by Marc Rosenberg, *Cicerone,* XIV, 1922, p. 334, top of page, with pl. p. 331). Therefore we must date our piece also from the middle of the III century A.D. Both neck chains were found in Egypt.

Collection of Hr. Baurat Schiller, Berlin, 1929
From the Bachstitz Gallery, The Hague

1314. BYZANTINE GOLD NECKLACE WITH PECTORAL CROSS *Circa V Century*
Consisting of twenty-four discs, alternately plain, with filigree edge, and *ajouré* with rosettes of various forms, or trees with *affrontés* birds; together with a single large disc having filigree edge with appliqué design in *cloisons* of an urn containing three stalks flanked by *affrontés* birds, with remains of blue enamel work. Suspended from the chain by a barrel-shaped link is a pectoral cross set with five colored gems surrounding a baroque pearl; the reverse applied with five mystic Greek letters.

1900-

From Khawam Bros., Cairo

1315. SCULPTURED MARBLE TORSO *Graeco-Roman, II Century B.C.*
Beautifully modeled body of a young girl (probably Venus) with the weight placed upon the left leg, the right shoulder lifted. Square marble base.
Total height 17½ inches

200-

From Dikran Kelekian, New York

1315A. BLACK- AND PURPLE-FIGURED TERRA COTTA AMPHORA *Greek, VI Century B.C.*
Two-handled ovoid vase reserved in black and purple in a red ground with figures of a priest, a hoplite with spear and shield and a bowman, the reverse with a quadriga with four horses; between collars of formal leaf and rosette ornament. *Height 16¼ inches*

150-

1316. CARVED AGATE VASE, KNOWN AS THE 'RUBENS VASE' *Graeco-Roman Period*
Vase of oval section in translucent light brown agate, carved on both sides in high relief with interlacing foliations and vines, the sides with horned and bearded satyr masks supported on acanthus leaves; beneath the foot, an open rosette. The lip is rimmed with gold. *Height 7½ inches*

4500-

Note: The vase is traditionally said to have belonged to Rubens, and in Max Rooses, *Rubens,* p. 407, it is stated that the painter between 1626 and 1628 received from Daniel Fourmont, the sum of nine hundred florins on account of certain agates which Rubens had sent to the East Indies. In the letter to Pieresc (now in the Bibliothèque Nationale, Paris) dated December 18, 1634, Rubens refers to one of these agates as a vase, and in a second letter to the same person, dated August 16, 1635, he states that he had made a cast of it with some difficulty, on account of the high relief of the vine leaves surrounding it.

From the Beckford House Collection, Landsdowne Towers, Bath, 1845
From the Hamilton Palace Collection, 1882
Collection of S. Wertheimer, Esq., London
Collection of Alfred Morrison, Esq., London, 1899
Collection of Sir Francis Cook, Bart., London, 1925
Exhibited at the Burlington Fine Arts Club, London, 1903

ORIENTAL RUGS

95

1317. KASHAN SILK PRAYER RUG
Gray field with a blue jardiniere filled with a 'Tree of Life' with lotus blossoms, principally in magenta and blue; sky blue and magenta floral borders.
Length 4 feet 2 inches; width 2 feet 10 inches

1318. SEHNA HERATI RUG

185-

Woven with concentric hexagonal medallions in sky blue and orange, and orange spandrel pieces, all closely patterned with the Herati trellis design in subdued colors; orange and old gold floral borders with rosetted sky blue guards. Fine weave and quality. *Length 6 feet 3 inches; width 4 feet 4 inches*

1319. TABRIZ SILK PRAYER RUG

270-

Beautiful powder blue field with pairs of twin colonnettes supporting a high constricted arch hung with a floral mosque lamp, the gray spandrels overrun with a straggling orange red 'seaweed' pattern; three narrow gray Ghiordes floral borders, with orange red guards. *Length 6 feet; width 3 feet 10 inches*

1320. LADIK PRAYER RUG *Circa* 1830

85-

Sang de boeuf mihrab with two detached colonnettes beneath a serrated prayer arch with gray spandrels and a blood red frieze of floral minarets; greenish blue border of rosettes and L-shaped stems of tulips. Small repairs.

Length 5 feet 9 inches; width 3 feet 7 inches

1321. TABRIZ SILK RUG

250-

Gray field patterned with a regular maze of creepers bearing orange and blue blossoms, with cusped orange corner ornaments; midnight blue border of scrolling lotus and peony vines in colors of the field.

Length 6 feet; width 4 feet 8 inches

1322. TABRIZ SILK PRAYER RUG

120

Dove gray mihrab with slender blue colonnettes beneath a cusped prayer arch hung with a chandelier, the royal blue spandrels woven with lotus arabesques; deep blue border of flowering shrubs separated by a meandering branch motive, between orange red guards with lotus vines.

Length 5 feet 4 inches; width 4 feet

1323. SOUTH PERSIAN MILLEFLEURS RUG *Late XVII Century*

1600-

A pointed cusped arch encloses a deep sapphire blue field closely woven with a gorgeous flower garden of carnations, peonies, jasmine, daisies, henna, lotus, roses and violets, springing from a baluster-shaped vase of flowers at the vase. The spandrels are in golden yellow and reflect the motives of the field in soft crimson, rose pink, lavender, sea green, old gold, blue, and ivory, the upper corners having additional small square rose crimson plaques with triads of blossoms. Border of rich rose crimson woven with a recurring design of sprays of the *guli hinnai* springing alternately from either side and interspersed with conventionalized lotus flowers and carnations; two delicate ivory guards with tiny carnation stalks. *Length 5 feet 5 inches; width 3 feet 8 inches*

Note: An extremely important product of the looms of South Persia, probably from the neighborhood of Shiraz, with an amazing repertory of individual floral motives, showing traces of Indian influence and the luxury of the Mughal courts. The warp is of silk, the pile of the finest Kashmir wool. Martin ascribes a rug of this class to the Imperial looms of India.

Collection of Henry C. Marquand, New York, 1903

Collection of Vitall and Leopold Benguiat, New York, 1925

1324. Kulah Prayer Rug *Late XVIII Century*
Tawny red field with sky blue columns supporting a three-pointed arch with suspended floral chandelier, the sky blue frieze diapered with diagonal rows of floral motives; fluctuating mazarine blue border of recurrent floral clusters in colors of the field. Small repairs. *Length* 6 *feet* 2 *inches; width* 4 *feet*

120—

1325. Tabriz Silk Rug
Gray field woven with a medallion and concentric garlands of floral branches outlined in orange and blue; enclosed by numerous narrow floral borders in colors of the field. *Length* 5 *feet* 2 *inches; width* 4 *feet* 1 *inch*

120—

1326. Kirman Medallion Rug
Field in the form of a mazarine blue cartouche with serrated tawny ivory spandrels overrun with flowers and enclosing a large pendented eight-pointed floral medallion principally in orange, buff, and ivory; five floral borders in colors of the field. *Length* 9 *feet* 7 *inches; width* 8 *feet*

200—

1327. Ispahan Rug *Eastern Persia, Late XVI Century*
Field of beautiful rose crimson, with an allover pattern of pairs of opposed spatulate and fringed lotus palmettes with supporting cloud bands, joined by scrolling white creepers bearing smaller lotus blossoms and minor flowers and foliage, the whole in a lively palette of apple green and turquoise, saffron, tan, brown, rose, and oyster white. Beautiful deep emerald green border with alternately erect and inverted fringed lotus palmettes linked up by interlacing and scrolling vines bearing smaller blossoms, similar to those in the field. Golden brown outer guard of white jasmine blossoms, the inner of turquoise blue, with an exquisitely conceived trailing floral vine. The rug is in exceptionally fine condition as to its richness of color. *Length* 8 *feet* 3 *inches; width* 4 *feet* 7 *inches*
Collection of Vitall and Leopold Benguiat, New York, 1925

2100—

1400

1328. 'Polonaise' Silk-Woven Rug *Persia, circa* 1610
Cartouche-shaped field of beautiful apple green with golden yellow spandrels, and centred with an orange quatrefoil medallion with a cruciform arrangement of lotus stems and two lotus pendants; the elements of the field are linked up by interlacing curved stems of lotus vines, with jasmines and other smaller flowers and delicate foliage. 'Reciprocal trefoil' border in deep blue and beautiful orange red, dotted with tiny leaf motives. *Length* 7 *feet; width* 4 *feet* 7 *inches*

1329. ISPAHAN CARPET *Eastern Persia, XVI Century*

The field with its soft patina of wine red, lightening in passages to a delicate rose color, has four principal peony palmettes at the head and foot flanked by further principal leaf figures. These are linked to smaller lotus flowers and palm leaves by fragile ivory branches which support tiny lancet leaves and still smaller garden flowers, with cloud-bands set across their trails. Of the colors, there may be distinguished: four or five shades of green, from a pale sea green to a brownish olive, varying sky and sapphire blues, fawns, golden yellow, orange, rose and ivory. Deep emerald border with palmettes and lotus linked by tangles of 1500- branches, the inner guard of fluctuating color with a running floral figure, the outer of rose crimson alternately with cloud scrolls and lotus and tiny white jasmine blossoms. Some repairs, as usual.

Length 24 *feet* 6 *inches; width* 10 *feet* 2 *inches*

Note: This fine Herat (colloquially, Ispahan) carpet embodies the perfection of Safavid design in the intricate arrangement of field and border and delicacy of the execution; it probably dates from the third quarter of the sixteenth century. One of the more unusual features is the appearance of the 'Mongolian' cloud band in the outer guard, the only example of this which has come to our attention.

Collection of Vitall and Leopold Benguiat, New York, 1925

1330. ISPAHAN RUG *Eastern Persia, circa* 1625

Field of old rose with a symmetrical allover design of pairs of unusually large lotus palmettes joined by scrolling creepers bearing particolored curved and 550- fringed Herati leaves and smaller blossoms, in shades of peacock, royal blue and turquoise, pale yellow, gray, and olive; deep greenish blue border of lotus flowers in colors of the field joined upon a continuously scrolling vine, between delicate rose and gray floral guards. Small repairs.

Length 11 *feet* 3 *inches; width* 5 *feet* 4 *inches*

1331. IMPERIAL TURKISH ('DAMASCUS') RUG *XVI Century*

Field of rose red, with an allover design in apple green, fawn and sky blue, of lotus and peony blossoms and curling green Herati fronds, upon a delicate trellis 710- of creepers; at the corners are four bluish green quarter-medallions centred in rose, with stiff radially disposed stems of carnations, 'Rhodian' lilies, and other flowers in colors of the field, overlaid by pairs of dragon-like cloud bands; narrow rosetted pistache green border with sky blue and rose reciprocal guards. Repaired. *Length* 8 *feet* 11 *inches; width* 5 *feet* 8 *inches*

Note: For the type of rug, see note to catalogue number 755.

1332. ASIA MINOR 'SEVEN MOUNTAINS' RUG *XVI-XVII Century*

710- Rug of so-called 'Transylvania' type, the hexagonal *sang de boeuf* field with peacock blue spandrels patterned with blossoms, centring a fawn lozenge medallion formed of interlinked white jasmine rosettes; *sang de boeuf* border with the characteristic 'Seven Mountains' design of chains of stellate cartouches.

Length 5 *feet; width* 3 *feet* 10 *inches*

1333. SAVONNERIE CARPET

1100- Cartouche-shaped fawn field with midnight blue trellised spandrels occupied by cartouches of pink roses and other blossoms, the field centred by a pastel-colored patera with a double garland of swags of pink roses, the outermost supporting four trophies of crossed torch and quiver hung by sky blue bowknots; border with a chain of leafy cabochons. Close heavy pile.

Length 15 *feet; width* 11 *feet* 9 *inches*

1334. KULAH PRAYER RUG *Circa* 1800

225- Plain gray mihrab beneath a stepped arch with jade green spandrels diapered with blossoms and a figured brown frieze; broad dotted apple green border woven at intervals with carnation clusters. Small repairs.

Length 4 *feet* 5 *inches; width* 3 *feet* 5 *inches*

1335. LADIK PRAYER RUG *Circa* 1830

125- Plain blood red mihrab, the three-pointed arch with a gray frieze patterned with angular floral motives; sky blue floral border with scarlet and blue vine guards. Repaired. *Length* 5 *feet* 10 *inches; width* 3 *feet* 7 *inches*

1336. TEKKE BOKHARA RUG

85 Wine red field woven with two rows of particolored camel's-foot octagons alternating with cruciform motives, within a border of spiked rosettes.

Length 4 *feet* 10 *inches; width* 3 *feet*

[END OF NINTH SESSION]

+ 57075-

TENTH AND LAST SESSION

Saturday, May 3, 1941, at 2 p.m.

CATALOGUE NUMBERS 1337 TO 1456 INCLUSIVE

SAXE, NYMPHENBURG, AND MINTON PORCELAINS

1337. PAIR SAXE PORCELAIN FIGURINES OF CHILDREN *Circa* 1760
60-
Figure of a little girl in a flowered white dress and turquoise bodice, holding a *cornemuse;* and boy in white coat, pink waistcoat, and yellow breeches, carrying a pannier of grapes on his back. *Heights* 4½ *and* 5¼ *inches*

1338. MEISSEN PORCELAIN STATUETTE *Circa* 1780
55
Figure of a man with tricorn and short blue coat, walking; carrying a lantern and a basket filled with bottles. *Height* 5½ *inches*

1339. SAXE PORCELAIN STATUETTE
85
Dancing figure of a bearded musician in fantastic feathered hat playing a guitar and rising from a tree stump. *Height* 7 *inches*

1340. PAIR SAXE FIGURES OF DUELISTS FROM THE COMMEDIA DELL' ARTE
140-
Figures wearing fantastic masks, with flying mauve and turquoise cloaks, each brandishing a sword; oblong bases. *Heights* 6¾ *and* 8 *inches*

1341. PAIR MEISSEN PORCELAIN STATUETTES *Circa* 1770
160-
Figures of two youths, one in white doublet and pink waistcoat, the other in pink coat, white waistcoat, and green breeches, preparing to draw their swords in a duel; before blasted tree trunks terminating in rococo scrollwork tinted pink. One tree trunk imperfect. *Heights* 7½ *and* 8 *inches*

1342. MEISSEN PORCELAIN GROUP *Circa* 1775
125
Figures of a youth and maiden in richly flowered costumes, embracing, a pet lamb between the feet of the *berger;* on rococo white and gold plinth. *Height* 10½ *inches*

1343. NYMPHENBURG PORCELAIN GROUP *Circa* 1760
180-
Depicting a youth in pink-lined green cloak and gray breeches playing a flageolet to a shepherdess in plaid and flowered costume, seated, a pet lamb by her side, leaning against a statuary urn on plinth, at the side of which a dolphin spouts water into a shell basin; a tree trunk (imperfect) rising at the back. Some imperfections. *Height* 12½ *inches*

1344. MEISSEN PORCELAIN GROUP WITH COVERED URN, MOUNTED IN BRONZE DORÉ *Circa* 1750
Spirally fluted white porcelain urn with two green rustic branch handles in-
175– crusted with colorful flowers, with *ajouré* rocaille domed cover, also incrusted with a floral nosegay; around the base of the urn is the seated figure of a young girl in a flowered dress playing with four naked infants. Finely mounted in *bronze doré* of the period with an *ajouré* rim, pierced with chain motive, and a rococo leaf-scrolled base. Repaired. *Height* 15 *inches*

1345. LUDWIGSBURG PORCELAIN GROUP *Circa* 1760
Depicting a young huntsman in white doublet and yellow breeches, bowing to his
150– mistress, who wears a striped skirt, apron and rose coat and is seated fondling his dog, at the foot of entwined twin trees linked to a rococo ruin; in the summit of the trees is perched an infant satyr playing Pan's pipes. *Height* 12 *inches*

1346. PAIR MINTON PÂTE SUR PÂTE PORCELAIN URNS, BY L. SOLON *Dated* 1879
Ovoid amphora with spirally twisted handles springing from a mask; glazed
350– olive green with *bas relief* decoration in white *pâte* depicting a frieze of amors approaching to draw water from a fountain, between collars of lambrequin ornament. Signed L. SOLON and dated '79. *Height* 17 *inches*

1347. PAIR MINTON PÂTE SUR PÂTE PORCELAIN AMPHORAS, BY L. SOLON
Two-handled vase simulating blue jasper, with gilded ornament, in the Greek
500– style. Decorated in white cameo manner with nymphs and amors; signed L. SOLON. *Height* 21¼ *inches*

1348. PAIR MINTON PÂTE SUR PÂTE PORCELAIN AMPHORAS, BY L. SOLON
Slender two-handled ovoid vase with indigo blue glaze enriched with colors of gilded fluting and anthemion motives; white *pâte-sur-pâte* decoration in *bas*
450– *relief*. Depicting a nymph making her toilet attended by amors, the reverse with *putti* painting festooned masks of Comedy and Tragedy, respectively. Signed. *Height* 21¼ *inches*

SEVRES PORCELAIN

1349. SET OF SIX LOUIS XV SÈVRES DECORATED PORCELAIN TREMBLEUSE
200– CUPS AND SAUCERS *Dated* 1770
Small bulbous cup with scrolled handle and cover with rose finial. In cream white porcelain, painted with floral sprigs and with gold-edged lapis blue bands enameled with nosegays of flowers. Date letter and decorator's mark L B, unidentified, underfoot.

1349A. PAIR LOUIS XV SÈVRES PORCELAIN VASES À EVENTAIL, PAINTED BY MICHEL
Dated 1767

Fan-shaped valanced vase with similarly shaped *ajouré* porcelain plinth, in white porcelain delicately painted with amors and trophies of Love with doves amid 300— clouds, within frameworks of apple green and gold ribbon motive, the bases in harmony with the above. Date letter and decorator's mark underfoot.
Height 7½ *inches*

From Arnold Seligmann, Paris

1350. LOUIS XV SÈVRES TURQUOISE BLUE PORCELAIN COMMODE-SHAPED JARDINIERE PAINTED BY MORIN
Circa 1760

375 In the form of a serpentine *bombé* commode with white and gold acanthus-scrolled handles and C-scrolled feet; glazed turquoise blue and gilded with a wreath of flowers on reverse and, upon the front, formal borders enclosing an oblong panel depicting three fishermen hauling in a net, exquisitely painted by Morin. Unmarked.
Length 10 *inches*

Collection of the Hon. Massey Mainwaring
From E. M. Hodgkins, Paris

1351. PAIR LOUIS XVI SÈVRES TURQUOISE BLUE PORCELAIN CACHEPOTS
750— PAINTED BY FOURÉ
Dated 1786

Cylindrical flowerpot with small white and gold leaf-scrolled handles and invested with a turquoise blue glaze decorated in gold with festooned leaf scrollings; two circular reserve medallions painted with clusters of flowers, fruit, and grapes, by Fouré. Date letter and decorator's mark underfoot. Mounted on *ajouré* bases of *bronze doré.*
Total height 6 *inches*

Collection of William Salomon, New York, 1923

1352. LOUIS XV SÈVRES BISQUE GROUP MODELED BY FALCONET, ON BLEU DU ROI PORCELAIN BASE
Dated 1760

1500— Seated figure of a winged amor, his finger carried to his lips, on a rocky base strewn with quiver and flowers; on round *bleu du roi* and gold plinth of the period with three painted floral reserves, the fourth inscribed:

"Qui que tu sois, voici ton maitre
Il l'est, le fut, ou le doit etre"

Date mark underfoot.
Height 11¾ *inches*

From E. M. Hodgkins, Paris
See Bourgeois and Lechevallier-Chevignard, *Le Biscuit de Sèvres,* n.d., fig. 36

1353. PAIR LOUIS XV SÈVRES BLEU DU ROI PORCELAIN 'ORANGE TUB' JARDINIERES
1000 PAINTED BY DODIN
Dated 1771

Square flowerpot with four white and gold knob finials, glazed *bleu du roi* edged with gold, the sides exquisitely painted with pastorals and rural landscapes animated with figures. Date letter, and decorator's mark K, underfoot. Have painted metal liners.
Height 5½ *inches*

From Jacques Seligmann, Paris

1354. **Pair Louis XV Chantilly Porcelain Groups Mounted in Bronze Doré**
XVIII Century

6200- Each representing a turquoise blue figure of a cat in human form, one holding a flower and the other a goblet, seated before an amaranth green trumpet-shaped flower growing from a rocky aubergine base; mounted on a *bronze doré* plinth wrought with rococo flowers and C-scrolls. *Heights* 9½ *and* 10 *inches*

From Arnold Seligmann, Rey & Co., Inc., New York, 1930

1355. **Louis XV Sèvres Decorated Porcelain Cabaret** *Dated* 1768

100- Comprising a chocolate pot, creamer, covered bowl, and saucer. Reserved with a series of garlanded cartouches enclosing wreaths of roses in a speckled gold ground studded with lapis blue, between blue and gold bands. Date letter and decorator's mark underfoot.

1356. **Pair Louis XV Sèvres Bleu du Roi and Gold Porcelain Two-Handled Vases and Covers, Painted by Vincent** *Circa* 1760

570- Spirally fluted inverted pyriform vase with two gilded leaf-scrolled handles springing from lion masks and joined by gilded leaf swags molded upon the shoulder; glazed deep *bleu du roi* and white, the flutings and collar gadroons picked out with gilding, and further decorated with a nosegay of flowers and military trophy in gold; on four gilded lion-paw feet and incurvate base. Date marks: Crossed Ls, and 2000 (decorator's mark). On beautifully chiseled *bronze doré* square plinth of the period, beaded and wrought with panels of leaf *rinceaux* in the manner of Salembier; on four elephant feet. *Total height* 18 *inches*

Collection of the Earl of Balfour, K.G., O.M., Whittinghame, East Lothian, Scotland

1357. **Louis XV Sèvres Rose Pompadour and Vert Pomme Porcelain Dish Painted by Fritsch** *Dated* 1758

275- Scalloped round deep plate with border of *rose du Barry* edged with apple green and gilded scrollwork, the reserved centre painted with an amor blowing a trumpet upon a cloud with doves. Date letter and decorator's mark underfoot. *Diameter* 9 *inches*

From J. Rochelle Thomas, London

160- 1358. **Pair Louis XV Sèvres Decorated Porcelain Potpourri Vases** *Circa* 1765

Small ovoid vase on spreading foot, perforated around the shoulder and the cover. Painted with groups of flowers in colors in a white ground, a band of blue and gold lattice ornament around the upper part. Crossed Ls marked underfoot. *Height* 7¾ *inches*

1359. PAIR LOUIS XVI SÈVRES TURQUOISE BLUE PORCELAIN VASES MOUNTED IN BRONZE DORÉ *XVIII Century*
Vase of inverted baluster form, invested with an allover turquoise blue glaze. Superbly mounted in the style of Delafosse, with Greek fret-pattern handles, from which are suspended laurel swags and wreaths and, down the sides, palm-
1200- like ribs connecting the handles with the base mount, which is chiseled with acanthus clusters, and has Greek-fret base; the mouth chiseled with a frieze of plantain leaves. *Height* 10½ *inches*
From Jacques Seligmann, Paris

1360. LOUIS XV SÈVRES TURQUOISE BLUE PORCELAIN VASE MOUNTED IN BRONZE DORÉ *XVIII Century*
Soft paste vase of slightly compressed bulbous form, with indented horizontal ribs encircling the neck; invested with a beautiful turquoise blue glaze. The
575- splendid mounts of gilded bronze in the style of Delafosse, somewhat in the spirit of the preceding pair of vases, consist of Greek-fret square loop handles chiseled with acanthus plaquettes and laurel swags, from which depend drapery swags; the base mount is chiseled with fillets of key-fret ornament, and has four gadrooned stump feet. *Height* 14¾ *inches*
From Jacques Seligmann, Paris

1361. PAIR LOUIS XVI SÈVRES PORCELAIN RAFRAICHISSOIRS *XVIII Century*
Decorated with sky blue borders, *piqué* with dots and outlined in gold, and garlands of hand-painted roses and forget-me-nots entwining a mauve and
270 gold band, the sides with roundels enclosing nosegays; gold-decorated branch handles. *Height* 8 *inches*
Collection of Charles Mannheim
From Arnold Seligmann, Paris
Described and illustrated in Georges Vogt, *La Porcelaine,* 1893, p. 261

1361A. PAIR LOUIS XVI SÈVRES PORCELAIN RAFRAICHISSOIRS *XVIII Century*
Similar to the preceding.
280- Collection of Charles Mannheim
From Arnold Seligmann, Paris
Described and illustrated in Georges Vogt, *La Porcelaine,* 1893, p. 261

1362. LOUIS XV SÈVRES TURQUOISE BLUE PORCELAIN PYRIFORM VASE *Circa* 1765
Inverted pear-shaped vase with flaring foot and bifurcate leaf-scrolled neck stip-
325- pled with gilding; glazed turquoise blue with two quatrefoil reserves charmingly painted with groups of pheasant, partridge and other game birds. Mark: Ls and 3. *Height* 9 *inches*
Collection of the Earl of Balfour, London, 1929
From J. Rochelle Thomas, London

1363. PAIR LOUIS XV SÈVRES TURQUOISE BLUE PORCELAIN PYRIFORM VASES
PAINTED BY CARDIN *Dated* 1763

800- Type of the preceding, with two quatrefoil-shaped reserves superbly painted with figures of two lovers in a rural setting with sheep and goats, the reverse with a trophy of pastoral motives and flowers hung from a bowknot. Date letter and decorator's mark underfoot. On chiseled *bronze doré* bases.
Total height 9¼ *inches*

1364. LOUIS XVI SÈVRES DECORATED BLEU DU ROI PORCELAIN GARNITURE
PAINTED BY MORIN *Circa* 1770

2900 Consisting of a pair of vases and one slightly larger, standing on gilded bronze square bases with claw feet; each show four raised panels painted by Morin, with military encampments, depicting soldiers playing cards, drinking, and being entertained by women, also wreaths and clusters of flowers depending from ribbon knots. The panels have white grounds with gilded borders, framed in swags of oak leaves and linked together and suspended by white cords from the white and gold fluted neck. The main body of the vase is deep blue, socle and rim embellished with white beading and guilloche motive, the covers with fircone finial. *Heights* 17¾ *and* 20¾ *inches*

Collection of Alfred de Rothschild, London, 1887
Collection of Almina, Countess of Carnarvon, London, 1925
From Arnold Seligmann, Paris

1365. PAIR LOUIS XV SÈVRES DECORATED BLEU DU ROI PORCELAIN JARDINIERES
PAINTED BY EVANS *Dated* 1764

800- Fluted oval vessel with incurved scalloped rim and two acanthus handles. Superbly painted in colors with groups of game and domestic fowl in landscape settings in oval reserves with gilded rocaille foliage and trellis borders, in a deep blue ground. The handles white and gold, the rims finished with a serrated gold filet. Date mark underfoot, also the *épée* rebus of the artist. *Length* 12 *inches*

Collection Paul Reinach, Paris
Illustrated in Georges Bal, *Anciennes Porcelaines, Vincennes et Sèvres,* p. 15
From Jacques Seligmann, Paris

1366. LOUIS XV SÈVRES ROSE POMPADOUR AND BLUE PORCELAIN VASE À EVENTAIL
Circa 1760

850- Comprising a fan-shaped vase and oval porcelain plinth, with ground in *rose Pompadour* superbly enameled in blue with latticed rococo cartouches and diapered scrollwork, forming a brilliant background for the six painted reserves —three on the body and three on the base—depicting rural and seaside landscapes with old mills, towers, and bridges, the central panel with figures of a peasant and his wife drinking outside an inn. Unmarked. *Height* 8¾ *inches*

Collection of the Marquess of Lincolnshire
From Arnold Seligmann, Paris
Exposition de la Porcelaine Française de 1673-1914, Pavillon de Marsan, Palais du Louvre, Paris

1367. Pair Louis XV Sèvres Decorated Porcelain Vases à Eventail
Painted by Thévenet Père *Dated* 1761

650—

Valanced fan-shaped vase with *ajouré* shaped oval stand to match, in creamy white porcelain skillfully decorated with a valance of peacock feather lappets and four pendent strings of garlanded shell cartouches enameled in rose, blue, green and gilding, the bases with harmonizing decoration in a crosshatched blue ground. One base repaired. Date letter and decorator's mark underfoot.

Height 7½ *inches*

1368. Louis XVI Sèvres Vert Pomme and Gold Porcelain Garniture *Circa* 1770

1800—

Comprising: a pair of bulbous vases supported on three white and gold acanthus-scrolled legs and having gilded swags of oak leaves depending upon a circlet around the neck; a two-handled ovoid vase, slightly larger, with white and gold loop handles, from which depend gilded swags of laurel leaves and lion masks, the lower part spiral fluted. One vase is marked underfoot with the intials of the decorator, Le Guay. Surmounting wood plinths simulating marble.

Heights with stands 14 *and* 17 *inches*

Collection of Viscountess Harcourt, London
From Arnold Seligmann, Paris

1369. Louis XVI Sèvres Rose Pompadour and Gold Porcelain
Dessert Service *Dated* 1785

1600

Comprising circular scalloped platter, pair of slightly smaller circular dishes, pair of shell dishes, pair of square dishes, oval platter, covered sauce boat on stand (repaired), and thirteen plates. Handpainted with colorful groups of birds in their natural habitats of varied foliage and flowers; *rose-pompadour* border with reserves enclosed with gold floral decoration. Date mark: 1785; pair of sauceboats with early mark of 1754.

1369A. Louis XVI Sèvres Rose Pompadour and Gold Porcelain Dessert Service
Dated 1785

Design of the preceding. Comprising pair of circular scalloped platters, pair of shell dishes, pair of square dishes, oval platter, covered sauce-boat on stand (repaired), and twelve plates. Date mark 1785; sauce boat with early mark of 1754.

MARBLE AND TERRA COTTA SCULPTURES

ETIENNE MAURICE FALCONET

FRENCH: 1715-1791

[MARBLE STATUETTE]

2200-

1370. *BAIGNEUSE ACCROUPIE.* Nude figure of a girl seated on a drapery which is spread on the ground. She gazes down on a heap of roses at her side and holds in her right hand the sling of a quiver, which is also filled with roses. Surmounting molded rectangular plinth of white and soft green marble.

Height with plinth 15 *inches*

Companion to the following
From Arnold Seligman, Paris

ETIENNE MAURICE FALCONET

FRENCH: 1715-1791

[MARBLE STATUETTE]

1600-

1371. *BAIGNEUSE AVEC RAISINS.* Nude female figure reclining on a drapery which is pread on the ground, her right elbow resting on a wine skin. She holds in her left hand, raised above her face, a bunch of grapes; her right hand gathers a fold of drapery at her side, in which are plucked grapes. Surmounting molded rectangular plinth of white and soft green marble.

Height with plinth 15 *inches*

Companion to the preceding
From Arnold Seligmann, Paris

FRENCH SCHOOL

XVIII CENTURY

[LIMESTONE BUST]

280

1372. *JEUNE FILLE.* Her gaze directed slightly to the right, her hair gathered into a knot on top of her head. Surmounting round socle. Repaired. *Height* 21 *inches*
From Arnold Seligmann, Paris

JOSEPH CHARLES MARIN

FRENCH: 1759-1834

[TERRA COTTA GROUP]

1373. *DEUX NYMPHES ORNANT UNE STATUE D'HYMEN.* Two nude nymphs, one standing and one kneeling, decorating with a garland and wreath of flowers a terminal statue of the god Hymen. At the side of the statue is a truncated triangular column on which rests a ewer and grapes, while at the back is a tree stump, against which are resting and hanging a reed pipe, a staff, a tambourine, and piles of grapes. *Height* 18 *inches*

600—

From Jacques Seligmann, Paris

ETIENNE MAURICE FALCONET

FRENCH: 1715-1791

[MARBLE STATUETTE]

1374. *BACCHANTE.* Nude figure of a girl reclining asleep against an overturned jar filled with grapes and over which is slung a lion's pelt. She holds in her left hand a tambourine and supports her drooping head on her right hand; her plaited hair is bound with a wreath of grapevine. Has marbleized wood plinth. *Height* 12¼ *inches*

1100—

From Arnold Seligmann, Paris

JEAN ANTOINE HOUDON

FRENCH: 1741-1828

[PLASTER BUST]

1375. *UNE FILLETTE INCONNUE.* A chubby cheeked little girl, her head half turned to the left, wearing décolleté dress with flounced shoulders. Surmounting molded circular socle. Signed: HOUDON, *f.* and with the partially legible date 177.... *Height* 19½ *inches*

1600—

Note: Georges Giacometti, commenting on this bust, remarks as follows: "In the appendix to vol. III of my work *Le Sculpture, J. A. Houdon et Son Epoque* (p. 322) will be found a report which I had occasion to make on a plaster of this same portrait of a little girl which, in my opinion, should occupy the first place among these various examples, as it is an original plaster. At the time of the study which I made of it, it was in the collection of the dealer Guérault."

Collection Guérault, Paris

From Arnold Seligmann, Paris

Described in Georges Giacometti, *Le Sculpture, J. A. Houdon et Son Epoque,* Paris, 1918-19, vol. III, p. 322

Described in Georges Giacometti, *La Vie et L'Oeuvre de J. A. Houdon,* Paris, 1929, pp. 203-4

CLAUDE MICHEL [CLODION]

FRENCH: 1738-1814

[TERRA COTTA GROUP]

1376. *NYMPHE ET SATYRE.* Satyr seated on a hillock, his pipes and staff lying on the ground near his cloven hoofs; he holds a bunch of grapes above the expectant, upturned face of a nude nymph who lies across his knees, her arms embracing him. Signed and dated CLODION, 1775. In square vitrine of chrome metal, glass, and *vert antique* marble. *Height* 14½ *inches*

Note: This important group is the pendant of the group by Clodion in the Louvre, a satyr decorating a nymph with flowers, bequeathed by M. Bertelin.

Collection Leroy, Senneville, 1780
12 500 Collection Dubois (Paris silversmith), 1784
Vente Anonyme, Paris, 1785
Collection Bertelin, Paris
Collection Bertelin fils, Paris
Collection Raoul Cabany, Paris, 1925
From Arnold Seligmann, Rey & Co., Inc., New York, 1928
Recorded in H. Thirion, *Les Adam et Clodion,* Paris, 1885, p. 396
Described in Stanislas Lami, *Dictionnaire de Sculpteurs de L'Ecole Française au 18e Siècle,* Paris, 1911, vol. II, p. 149

CLAUDE MICHEL [CLODION]

FRENCH: 1738-1814

[SCULPTURED STATUARY MARBLE PEDESTAL]

1377. *AMORINI.* Cylindrical pedestal with molded flaring capital sculptured in relief with a group of winged amors romping and tumbling, and holding garlands of flowers and fruits. *Height* 9¾ *inches*

550 Collection Raoul Cabany, Paris
From Arnold Seligmann, Paris

CLAUDE MICHEL [CLODION]

FRENCH: 1738-1814

[TERRA COTTA GROUP]

1378. *LES TROIS GRACES.* Three nude female figures standing, facing inwards around a clump of rushes, supporting on their raised hands a *plateau* on which rests an urn of fruits; the figures stand upon a circular base incised with a band of guilloche ornament. With vitrine. *Height* 11⅛ *inches* 800

From Jacques Seligmann, Paris

CLAUDE CLAIR FRANCIN

FRENCH: 1702-1773

[MARBLE STATUE]

1379. *GANYMEDE.* Nude figure, standing on a rock and scantily covered with drapery, gazes down at the eagle at his side. Surmounting marbleized wood plinth.

Height 6 *feet* 4 *inches*

2000—

Note: The work is referred to in Stanislas Lami, *Dictionnaire des Sculpteurs de L'Ecole Française au* 18 *Siècle* as follows (translation): "Ganymede, marble statue, was commissioned in 1743 by Controller-General Orry. Valued at 10,000 livres (Archives Nationales, OL 1921 A), the plaster model was exhibited at the Salon in 1745. As Françin died before completing the work for which he had received 8,500 livres, it was finished in 1777 by Nicolas François Dupré who received 1,500 livres for his work. Originally intended for the park at Versailles, it was given by the king to the comte de Maurepas who had it brought to his *château* at Pontchartrain, the statue eventually adorning the *château* of the Comte D'Havincourt."

An extract from a letter from the Comte D'Havincourt throws light on the more recent history of the statue, translation following: "The statue was in our château at Havincourt during the war. It was removed by the Germans to the Museum at Valenciennes, where it remained until after the Armistice, afterwards coming into possession of the museum at Cambrai, where I found it."

Collection of the Comte de Maurepas, Pontchartrain
Collection Comte d'Havincourt
Collection Comte L. d'Havincourt
From Arnold Seligmann, Paris

JEAN BAPTISTE PIGALLE

FRENCH: 1714-1785

[PLASTER GROUP]

1380. *L'AMOUR ET L'AMITIÉ.* A young woman seated on a tree stump, her flowing garment leaving one breast and her lower limbs revealed. She leans forward and caresses the figure of the infant Cupid who, standing on a fallen branch, gazes upward into her face, his right arm encircling her neck while at his feet lies a quiver of arrows partly concealed under a drapery, a wreath of blossoms reposing in the foreground. Signed and dated on the rocky base J. B. PIGALLE, 1758. Surmounting limestone square plinth with descriptive legend in French.

1200—

Height of statue 57 *inches; of plinth* 40½ *inches*

Note: The plaster is evidently the study for the marble group in the Louvre. In 1758, Madame de Pompadour posed to Jean Baptiste Pigalle for the principal figure in a group executed for her which she named *L'Amour et l'Amitié.* At the sale of her effects, Pigalle purchased the group and sold it in 1772 for 20,000 livres to the Prince de Condé, who placed it in a pavilion of latticework in the Palais Bourbon (now the garden of the Ministry of Foreign Affairs), which he named The Temple of Friendship. The Princesse de Monaco, mistress of the Prince de Condé, also desired a similar group for her garden at the Château de Betz, Oise. Consequently the Prince de Condé had the plaster group placed in a Temple of Friendship at the *château.*

[*Continued*

Catalogue Number 1380 *Concluded*]

> There appeared in *L'Eclair,* November 2, 1905, the following: "We know the celebrated group by Pigalle, *L'Amour et l'Amitié,* in the eighteenth century room at the Louvre and which is half ruined by long exposure. Rescued for the Louvre too late, this marble group gives an imperfect idea of its charming model who was, as we know, Madame de Pompadour. A recent discovery will permit us, hereafter, to appreciate at its full value this *bijou* of Pigalle. The unique plaster of this group has been miraculously preserved in the Temple of Friendship erected by the Princesse de Monaco at Betz. Protected and even hidden under a sort of heavy cage, it has recently been uncovered and found in perfect state."

Collection of the Princesse de Monaco, Betz, Oise
Collection of Baron de Richter, Paris
See S. Rocheblave, *Jean Baptiste Pigalle,* Paris, 1919, p. 382
From Jacques Seligmann, Paris

FRENCH FURNITURE AND DECORATIONS

1381. Collection of Thirty-Seven Wedgwood Jasperware Cameos

Circa 1775-95

150-

Mostly in blue and white jasperware, and depicting antique figure subjects. Some stamped WEDGWOOD and BENTLEY. [Lot.]

1382. Eleven Miniature Paintings in Gouache, Gold-Mounted to Form Bracelet, Brooch, and Pair of Earrings

Joseph Mallord William Turner, R.A., British: 1775-1851

375-

Oval plaquettes delicately painted with mountain lakes and architectural views of Norham, Dunfermline, Brienne, Calais, Vincennes, and other cities before blue sunset skies. Eight mounted in gold engraved with captions and linked with hinges forming a bracelet, the end one a locket inset with a lock of hair; the large brooch plaquette and two small earring medallions encircled by spiraled filigree cabling. [Lot.]

1383. Pair Louis XVI Agate Coupes, Mounted in Bronze Doré by Gouthière

French, XVIII Century

1000-

Round bowl in translucent smoky agate supported on an incurvate tripod of *bronze doré* exquisitely chiseled with sheathed cupids blowing horns, the central support entwined with a serpent; on incurvate trilateral plinth of striated brown agate, finished with a delicate laurel garland. *Height* 9½ *inches*

From Jacques Seligmann, Paris

1384. Pair Louis XVI Bronze Doré Flambeaux, Attributed to Gouthière

French, XVIII Century

800-

Candlestick formed of a triple ram's mask tripod supporting an urn and resting on a domed round *ajouré* base with three claw feet; the plinth or base superbly chiseled with panels of grapes and leaves and ribbon knots, fillets of acanthus, beading, and imbricated ornament, the sconce similarly decorated.

Height 11¼ *inches*

Collection of Sir Richard Wallace, Bart., Hertford House, London
From Jacques Seligmann, Paris

1385. PAIR LOUIS XVI BRONZE DORÉ GROUPS OF AMORS *French, XVIII Century*

1400— Composed of groups of three nude amors with arms linked, seated on fluted pedestals garlanded with swags of flowers, the amors holding branches of grapevine in their hands. The circular base chiseled with a band of leafage and supported on three peg-top feet. *Height* 7¾ *inches*

From Jacques Seligmann, Paris

1386. PAIR LOUIS XV BRONZE DORÉ TABLE CANDELABRA, BY J. J. CAFFIERI *French, XVIII Century*

1300— In the form of a cluster of endive foliage curving into three branches and scrolling outwards on the foot forming a species of tripod; they terminate in rococo spirally fluted *bobêches* and enclose a spray of flowers, superbly chiseled. *Height* 20½ *inches*

From Arnold Seligmann, Paris

1387. LOUIS XVI BRONZE DORÉ AND STATUARY MARBLE MANTEL CLOCK *Viger, Paris, circa* 1775

575— Drum clock garlanded with flowers and laurel and flanked by figures of two lightly draped nymphs, one standing and one seated, between them a horn of Abundance; strewn upon the base are roses and other flowers and wheat ears and, in the front, a bowknotted garland of bay leaves. On shaped statuary marble plinth inset with a frieze of *rinceaux* and a garlanded trophy. *Height* 17½ *inches*

From Arnold Seligmann, Paris

1388. PAIR LOUIS XV BRONZE DORÉ CANDELABRA, ATTRIBUTED TO DUPLESSIS *French, XVIII Century*

2000 Rococo spirally twisted shaft scrolling into three endive-leaf arms supporting vine leaf *bobêches* wrought with bunches of grapes, the beautiful latticed and rococo scrolled base embellished with an armorial cartouche; perched on the stem above the armorial is the half-coiled body of a winged chimera with open jaws. *Height* 15 *inches*

1389. PAIR LOUIS XVI BRONZE DORÉ CANDELABRA, DESIGNED BY ETIENNE MAURICE FALCONET *French, XVIII Century*

800— Each formed of two graceful scantily draped standing female figures who support between them a cluster of flowers, rushes, and foliage, with *bobêches* in three of the flowers to hold candles. The figures stand on fluted truncated columns with flaring bases chiseled with a frieze of acanthus leaves and bunches of grapes. *Height* 31¼ *inches*

From Jacques Seligmann, Paris

1390. Pair Louis XVI Bronze Doré Sconces, by Gouthière

French, XVIII Century

A central tapering rod wreathed with spirals of bay leaves terminates in a pine-cone finial and supports two cornucopia-scrolled arms for lights fluted and terminating above in goats' heads; the horns are enriched with leaf *rinceaux* on which are perched eagles with spread wings, holding in their mouths a swag of fruit. Between the cornucopia arms is an ornate female mask. *Height* 25 *inches*

2500-

Note: These appliques have been considered to be among Pierre Gouthière's finest works in his chosen medium. They represent the peak of Louis XVI design, in which a formal classicism was combined with a 'rusticity' *à la Trianon* of which Gouthière and Clodion were the exemplars, and which was sponsored by Marie Antoinette.

From Jacques Seligmann, Paris

1391. Pair Louis XVI Bleu Turquin Marble and Bronze Doré Urns By Gouthière

French, XVIII Century

4200-

Oval bowl of *bleu turquin* marble, mounted in *bronze doré* with *ajouré* collar of chain ornament, oval cover pierced in the form of a patera and terminating in a pine-cone finial; two handles surmounted by urns of fruit and joined by swags of grapes to goats' heads; the whole supported on four incurvate rams' legs forking out from the handle and resting on a four-lobed base hung with festooned draperies. *Height* 16½ *inches*

From Arnold Seligmann, Paris

1392. Pair Fan Paintings in Gouache in the 'Pompeiian' Taste

Pieter Joseph Sauvage, Flemish: 1744-1818

160-

Each exquisitely decorated with two medallions of romantic landscapes with ruins, centring larger medallions with groups depicting the Chariot of Diana and nymphs and amors bathing. Enclosed and separated by panels and borders of birds, grotesques, etc., in the Pompeiian manner. Both signed. Gilded frames. *Length* 20½ *inches*

1393. Pair Chinese Turquoise Blue Ovoid Vases, Mounted in Bronze Doré

XVIII Century

400-

Tall ovoid vase with high flaring neck, lightly molded on the body with curving stems of lotus pendent from four diapered shoulder lappets molded with fish-shaped cloud motives; about the neck, a collar of *ju-i* ornament. Mounted in *bronze doré*, with a wreathed base rim and a guilloche collar joined to the lip rim by two angular fret-scrolled handles springing from bearded masks. One repaired. *Height* 27½ *inches*

From the Burghley House Collection

1394. **Pair Louis XVI Sèvres Bleu du Roi Porcelain Candelabra Vases Mounted in Bronze Doré by Gouthière** *French, XVIII Century*

750- Ovoid urn with incurvate neck in *bleu du roi* porcelain, lavishly mounted in the finest *bronze doré* with a ram's-head tripod chiseled with garrya husk pendants, with a central stem encircled by a coiled serpent, on incurvate trilateral base; inset in the mouth of the vase a central spray of buds and five leaf-scrolled arms for lights, of which two terminate in sphinx heads; the whole embellished with beautiful fluted and beaded details. On *griotte* marble plinth. *Height* 36 *inches*

From Arnold Seligmann, Paris

1395. **Louis XV Green Laqué and Decorated Bracket Clock with Bracket Mounted in Bronze Doré** *Pierre Robinet, Paris, circa* 1745

575- Yoke-shaped clock with square dome and lavishly *appliqué* with borders of *bronze doré* endive scrollings and floral rocaille work and crested by a bird before a rococo arbor, the bracket with similar rococo scroll mounts. Laqué green and painted with floral ornament in the manner of the *vernis Martin.*

Total height 54 *inches; width* 19½ *inches*

1396. **Pair Louis XVI Porphyry and Bronze Doré Vase Candelabra** *French, XVIII Century*

650- Ovoid vase of Egyptian porphyry of white-speckled maroon color, having ram's head handles and chiseled square base of gilded bronze, also encircled by beaded and interlaced laurel fillets of bronze. Emerging from the top are clusters of tulips and other flowers and leaves in gilded bronze, with sconces for three candles. *Height* 32½ *inches*

1397. **Louis XV Inlaid Kingwood and Tulipwood Oval Occasional Table** *French, XVIII Century*

375- Oval top with pierced gallery, on frieze with single end drawer; slender slightly cabriole legs with oval undershelf. The top, frieze, and undershelf all inlaid with a diamond trellis in a ground of tulipwood bordered with kingwood.

Height 27 *inches; width* 16 *inches*

Collection of William Salomon, New York, 1923

1398. **Louis XV Gobelins Tapestry Cheval Screen, after François Boucher** *French, XVIII Century*

1300 Depicting a little boy and girl in blue and rose, respectively, seated together poring over a book of music, with a pet white cat beside them; before a park background with trees and flowering rose bush and a monumental urn festooned with creepers, before a turquoise sky. Gilded frame finely carved with shell motives, flowers, and foliage, on two scrolled arch supports. The frame is of later date. *Height* 54 *inches; width* 30 *inches*

Collection Schlesinger, Berlin
Collection Friedman, Berlin
From Jacques Seligmann, Paris

1399. Louis XVI Amaranth and Tulipwood Secrétaire de Carosse Plaqué with Sèvres Porcelain

C. C. Saunier (*M.E.* 1752) ; *French, XVIII Century*

3600-

Consisting of a portable cabinet with chamfered oblong top of white tapestry marble enclosed by a three-quarter *ajouré* gallery; the fall front opening to interior fitted with pigeonholes and drawers veneered in tulipwood, beneath a narrow frieze with a shallow long drawer lined with crimson velvet. The front and sides are inset with four beautiful quadrangular plaques of white Sèvres porcelain painted with baskets of flowers suspended by mauve ribbon bowknots, executed by the painter Beaudoin in 1776. Mounted in *bronze doré* with chiseled panels of leaf and tongue motive, the chamfered corners with rosettes and pendants of fruit, flowers and foliage. Stamped on back C. C. SAUNIER, M.E. On modern cabriole-leg table stand of Louis XV design.

Total height 50 *inches; width* 29½ *inches*

Note: Claude Charles Saunier (1735-1807), the famous *ébéniste,* obtained his brevet at the age of 18 in July, 1752, and in 1765 succeeded his father in the atelier in the Faubourg Saint-Antoine. His brilliant work is represented by a magnificent secretary in the Wallace Collection, London, a commode in the Palace of Fontainebleau, and in many other collections. His work is noted for its harmonious and discreet elegance. See Salverte, ed. 1923, p. 288.

Collection of Prince Narishkine
From Jacques Seligmann, Paris

1400. Louis XVI Inlaid Satinwood Bonheur du Jour Mounted in Bronze Doré

French, XVIII Century

2600-

Small rectangular cabinet, constructed of satinwood, called blond wood; the interior of harewood and other woods. Arranged in two stages, enclosed by two pairs of doors with a drawer at the centre, three small drawers above; the lower doors enclose two drawers and a shelf; on square tapered legs. The top and shelf are covered with a slab of brecciated marble, rimmed and galleried in gilded bronze; the friezes beautifully *plaqué* with panels of leaf *rinceaux* in gilded bronze, the stiles with pendent floral swags depending from ribbon knots, the door panels with beaded moldings, all of bronze.

Height 41½ *inches; width* 27½ *inches*

Collection Leopold Double, Paris
Collection Baronne Le Lasseur, Paris
From Arnold Seligmann, Paris

1401. LOUIS XV KINGWOOD AND TULIPWOOD MARQUETERIE COMMODE MOUNTED IN BRONZE DORÉ *Joseph, dit Baumhauer; French, XVIII Century*
Shaped body of serpentine contour, with gondoled returns and tapered flaring supports; the two long drawers are decorated with three panels of foliage *marqueterie* in *bois de rose* and other woods of similar color, in a ground of matched tulipwood surrounded by kingwood. The panels are framed in gilded bronze rocaille leaf scrolls with clusters of flowers at the centre. The ends decorated with similar *marqueterie* panels similarly mounted, as are also the returns and supports. Stamped JOSEPH on each front pilaster under the contemporary
3500– marble top. *Height* 35 *inches; length* 57 *inches*

Note: Joseph (called Baumhauer), *ébéniste* attached to the court of Louis XV and a native of Germany, worked in the Faubourg-Saint-Antoine until his death in 1772. He is represented in the Mobilier National, Windsor Castle, and the South Kensington Museum.

Collection Ch. Stein, Paris, 1886
Collection Paul Dutasta, Paris, 1926
From Arnold Seligmann, Paris
Described and illustrated in Emil Molinier, *Le Mobilier aux* 17*e et* 18*e Siècles,* p. 133

1402. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY *French, XVIII Century*
Square arched and molded back, open molded arms with armpads on incurvate fluted supports, round fluted and tapering legs. Covered in choice Aubusson
350– tapestry of the period, beautifully woven with medallions of birds and animals after J. B. Oudry, festooned with ropes and garlanded with pink roses and green leafage, in a gray ground; *rose du Barry* borders. Frames of later date.
Collection of the Comte du Bourg de Bozas
From Jacques Seligmann, Paris

1403. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY *French, XVIII Century*
En suite with the preceding. Frames of later date.
350– Collection of the Comte du Bourg de Bozas
From Jacques Seligmann, Paris

1404. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY *French, XVIII Century*
350– *En suite* with the preceding. Frames of later date.
Collection of the Comte du Bourg de Bozas
From Jacques Seligmann, Paris

1405. Pair Louis XVI Carved and Gilded Fauteuils in Aubusson Tapestry
French, XVIII Century
En suite with the preceding. Frames of later date.
340- Collection of the Comte du Bourg de Bozas
From Jacques Seligmann, Paris

1406. Louis XVI Carved and Gilded Canapé in Aubusson Tapestry
French, XVIII Century
En suite with the preceding. Frame of later date. *Length* 6 *feet*
300- Collection of the Comte du Bourg de Bozas
From Jacques Seligmann, Paris

1407. Louis XVI Carved and Gilded Oval Cheval Screen in Aubusson Tapestry *French, XVIII Century*
200- *En suite* with the preceding. Frame of later date.
Height 41 *inches; width* 27½ *inches*
Collection of the Comte du Bourg de Bozas
From Jacques Seligmann, Paris

1408. Louis XV Decorated Red and Gold Lacquer Bureau à Dos d'Ane, Mounted in Bronze Doré *French, XVIII Century*

3600- Narrow oblong top with slightly *bombé* slant front enclosing interior fitted with leather writing tablet, sliding wells, and pigeonholes and small drawers paneled in tulipwood, bordered in *acajou;* chamfered cabriole legs. The exterior lacquered all over a dark red and embossed in black and gold with Chinese landscapes with pavilions and figures. Choicely mounted in *bronze doré* with rococo panelwork of endive scrollings, rims, knee appliqués, and *sabots.*
Height 37½ *inches; length* 39 *inches*
From E. M. Hodgkins, Paris

1409. Louis XVI Inlaid Acajou and Sycamore Liseuse *French, XVIII Century*

500- Small oblong table with one drawer, grooved and tapered supports, bronze-galleried top and undershelf. The top fitted with rising book rest on hinged strut and is detachable; the hinged flap and the frieze are mounted with panels of Japanese red and gold lacquer, the supports with gilded bronze mounts and feet. *Height* 30½ *inches; width* 16 *inches*
From Arnold Seligmann, Paris

1410. Louis XV Tulipwood Marqueterie Commode Mounted in Bronze Doré

Charles Topino (*M.E.* 1773) *and Louis-Noel Malle* (*M.E.* 1765); *French, XVIII Century*

Three-drawer small commode of the transitional Louis XV — Louis XVI period, the two principal drawers decorated with trellis and fleurette *marqueterie* in tinted woods in a ground of lemon wood and at centre with an oval medallion of *marqueterie* showing Chinese figures seated by a lakeside; the third drawer is
700- in the frieze. The ends show panels of similar trellis *marqueterie* and the remaining surface is veneered with tulipwood; supported on cabriole legs, the returns inlaid with mock fluting; richly mounted in *bronze doré.* Top of *brèche d'Aleppo* marble. Stamped on top of three of the corner pilasters C. TOPINO, M. E. and N. MALLE. *Height* 34 *inches; length* 38 *inches*

Note: Charles Topino, probably a native of Arras, came to Paris in 1745 and passed master in 1773. He worked in the rue du Faubourg-Saint-Antoine making *de luxe* furniture for his French and foreign customers; the Revolution ruined him. He is represented in the Palace of Fontaînebleau and in numerous private collections.

Louis-Noel Malle, notable maker and merchant, passed master in 1765 and worked in Paris. *Vide* Salverte, ed. 1923, pp. 306-7 and 210.

Exhibited at the Metropolitan Museum of Art, New York
From Jacques Seligmann, Paris

1411. Louis XVI Acajou Bureau à Cylindre Mounted in Bronze Doré by Gouthière

F. I. Papst (*M. E.* 1785); *French, XVIII Century*

Oblong top of white tapestry marble with three-quarter bronze gallery *ajouré*
2100 with guilloche motive, surmounting three small drawers; cylindrical desk below with rising quarter-round shutter opening to interior fitted with numerous drawers and a leather-covered pull-out writing slide; on kneehole underframing with five drawers, and a leather-covered writing slide on either side; square tapering legs. Interior reconditioned. Lavishly mounted in *bronze doré* with shoulder and leg panels, leaf and tongue borders to drawers and cylinder, wreathed escutcheons and rosette handles, and upon the stiles and shoulders clusters of flowers and grapevines, respectively. Stamped on right side: F. I. PAPST.

Height 51½ *inches; length* 52 *inches*

Note: François Ignace Papst was an *ébéniste* of German origin who passed master in Paris in September, 1785. He was distinguished in his profession for forty years, living in the rue de Charonne, rue Saint-Antoine, and Impasse Saint-Sébastien, where his establishment continued to prosper under the Restauration. He executed many pieces for the royal collections and participated in the Exhibitions of 1806 and 1809. See Salverte, *ed.* 1923, pp. 246-7.

Collection of the Marquess of Hertford, London
Collection of Sir Richard Wallace, Bart., Hertford House, London
From Jacques Seligmann, Paris

1412. Louis XVI Inlaid Acajou and Tulipwood Table de Chevet

L. Foureau (*M.E.* 1755); *French, XVIII Century*

475- Oblong top of *bleu turquin* marble with *ajouré* bronze gallery, front with three drawers paneled in tulipwood, the uppermost fitted for writing; the stiles with *bronze doré* appliqués with vines of foliage; square tapering legs. Stamped under front rail L. FOUREAU, M.E. *Height* 28 *inches; width* 17½ *inches*

Note: Louis Foureau was received master in Paris, November, 1755, and for more than thirty years worked in the rue du Faubourg Saint-Denis. See Salverte, *ed.* 1923, p. 118.

Collection of William Salomon, New York, 1923

1413. Louis XV Black and Gold Lacquer Boudoir Desk Mounted in Bronze Doré

2500- *Jacques Dubois* (*M.E.* 1742); *French, XVIII Century*

A delightful small *bureau à dos d'âne,* with *bombé* body and slant front opening to interior, lacquered red, containing three small drawers and a leather-covered writing tablet; cabriole legs. The exterior charmingly decorated with panels of Japanese landscapes and flower groups in gold lacquer on a black field, in a ground simulating *nashiji* lacquer. Mounted in finely chiseled *bronze doré* with rococo panels and leg appliqués, and plain rims. Stamped underneath I. DUBOIS. *Height* 34½ *inches; width* 20 *inches*

Note: Jacques Dubois (*c.* 1693-1763) was for long a privileged worker in the Faubourg Saint-Antoine and passed master in September, 1742. A fine *encoignure* by him was in the Alphonse de Rothschild collection. See Salverte, *ed.* 1923, pp. 95-6.

Collection Paul Dutasta, Paris, 1926
From Arnold Seligmann, Paris

1414. Louis XVI Inlaid Kingwood Writing Table, Mounted in Bronze Doré

150- *Durand, Paris*

Oblong top inlaid with a trellis design in a ground of *bois de rose* bordered with ebony, a drawer at each end fitted for writing purposes, a pull-out shelf in front; gilded bronze gallery, mounts, and shoes. Best quality reproduction. Stamped G. DURAND. *Height* 30½ *inches; length* 33 *inches*

1415. Pair Régence Carved Walnut High-Back Chauffeuses

French, Early XVIII Century

180- Arched tall back and seat covered in fine antique crimson silk brocatelle in a golden yellow ground; valanced seat frame and molded cabriole legs.

Collection Mme Collard-Davinroy, New York, 1930

1416. Louis XV Inlaid Tulipwood Boudoir Writing Table

French, XVIII Century

600- Serpentine oblong top, quartered and inlaid with two concentric medallions; front fitted with a leather-covered writing slide above two small drawers, also inlaid with an oval medallion; on slender quadrangular legs. *Height* 29½ *inches; width* 19 *inches*

1417. Louis XV Marqueterie Tambour-Front Table à Rognon

French, XVIII Century

750—

Kidney-shaped top slightly overhanging a body of similar contour having a frieze drawer fitted for writing, above a tambour shutter enclosing a nest of small drawers faced with harewood; quadrangular cabriole legs. Beautifully veneered on the top and all sides with a *treillage* marquetry enclosing sprigs of violets, on which are scattered writing implements, books, and vases of flowers, etc.

Height 28½ *inches; width* 22½ *inches*

1418. Louis XV Bois de Rose Parqueterie Bureau à Dos d'Ane

François (or Adrien) Delorme (M.E.); French, XVIII Century

1500—

Lady's *petit bureau* decorated on all four sides, the top and the slant lid with panels of *parqueterie* design; the slant lid rimmed with a gilded bronze molding and the tapered and curved supports are enriched with rocaille scroll and foliage mounts in gilded bronze. The interior contains three small drawers and a compartment with sliding lid, all decorated with foliage *marqueterie* in a ground of tulipwood veneer bordered with darker wood. Stamped DELORME.

Height 33 *inches; width* 24½ *inches*

Note: Delorme or De Lorme, Parisian family of *ébénistes,* including François who passed master in 1735 and Adrien, his son, master in 1748. The first was on the jury of his corporation in 1766, the second was also a juror and was considered by contemporaries one of the most skillful and famous of marquetry workers. His brother, Jean Louis, passed master at Châtelet in 1763 and Alexis, a younger brother, was *maitre ébéniste* in 1772 and had his establishment in the rue Saint-Denis. *Vide* Salverte, *ed.* 1923, p. 85.

Collection Mme de Polès, Paris, 1927
From Arnold Seligmann, Paris

1419. Louis XVI Marqueterie Commode, Mounted in Bronze Doré

J. H. Riesener (M.E. 1768); French, XVIII Century

6000—

Shaped oblong top with chamfered front corners in white tapestry marble, frieze with single long drawer surmounting a cupboard contained in the slightly advanced centre panel; vasiform feet. The front and sides inlaid with a *marqueterie* trellis design enclosing rosettes, on a light ground within borders of dark *acajou;* the cupboard centres a medallion with a *marqueterie* trophy of musical and gardening instruments and flowers. Lavishly mounted in *bronze doré* with ovolo and leaf and tongue panel moldings, rosettes, panels of frieze flutings and foliage ornaments, festooned acanthus-leaf shoulder appliqués and a bowknotted frame for the centre medallion. Interior reconditioned. Stamped above right front pilaster J. H. RIESENER, M E. *Height* 40½ *inches; length* 5 *feet* 4 *inches*

Note: Jean Henri Riesener (1734-1806) was the greatest French *ébéniste* of his time. He began his career in the atelier of Jean François Oeben, and four years after Oeben's death married his widow. Reisener became *maître ébéniste* in 1768, and all the society of his day patronized him; he executed many beautiful pieces for Marie Antoinette, destined for the Château of St. Cloud, but the Revolution and emigration caused his ruin, and he died almost destitute at the age of 71. See Salverte, *ed.* 1923, pp. 268-274.

Collection of Queen Marie Antoinette of France
Collection of the Comte de Chastellux, 1858
From Arnold Seligmann, Rey & Co., New York

1420. Louis XV Tulipwood Centre Table with Mother of Pearl Marqueterie Mounted in Bronze Doré *B.V.R.B., Maître Ebéniste; French, XVIII Century*
Serpentine oblong top rimmed in gilded bronze, with beautiful three-quarter *ajouré* gallery chiseled with rococo foliage motives, the ends each with a slide surmounting a single drawer; the front fitted with a larger slide inlaid with *marqueterie* and paneled with green velvet; valanced frieze and cabriole legs rimmed in *bronze doré,* with beautiful floral appliqués at the knees. The frieze and top are superbly inlaid with scrolling stems of flowers and foliage in natural and brilliantly tinted mother of pearl, the green foliage being especially conspicuous; the *marqueterie* of the top is enhanced by the outlines of a scrolled cartouche. Stamped underneath B.V.R.B. *Height* 31 *inches; length* 38 *inches*

13200

> *Note:* This superb table is one of masterpieces of French eighteenth century furniture in America and bears the *poinçon* B.V.R.B., the stamp of an *ébéniste* so far unidentified, but which has been found on examples notable for the beauty of the *marqueterie* inlay, and executed within a period of about thirty years (1740-70). The stamp indicates that the *ébéniste* was a member of the corporation. See Salverte, *ed.* 1923, p. 41, and introduction, p. xv.

Collection of the Marquis de Juigné
From Jacques Seligmann, Paris

1421. Louis XV Harewood and Marqueterie Commode Mounted in Bronze Doré *Durand, Paris*
Shaped front enclosed by two doors with three drawers above, the centre panel decorated in tinted *marqueterie* with a still life composition including an ewer, fruits, flowers, etc. Richly mounted in *bronze doré; fleur de pêche* marble top. Best quality reproduction. *Height* 38¾ *inches; length* 5 *feet* 3 *inches*

300-

1421A. Louis XV Harewood and Marqueterie Commode Mounted in Bronze Doré *Durand, Paris*
Companion to the preceding.

300-

1422. Pair Louis XVI Carved and Gilded Fauteuils in Aubusson Tapestry *French, XVIII Century*
Flaring rectangular back and seat in silk-woven tapestry of the period, designed with animal subjects from La Fontaine's *Fables* in cartouches canopied and garlanded with flowers, in a dark ground; carved, molded, and fluted frames of later date.
From Sormani, Paris

320-

1423. Pair Louis XVI Carved and Gilded Fauteuils in Aubusson Tapestry *French, XVIII Century*
En suite with the preceding. Frames of later date.
From Sormani, Paris

320-

1424. **Pair Louis XVI Carved and Gilded Fauteuils in Aubusson Tapestry**
French, XVIII Century
300- *En suite* with the preceding. Frames of later date.
From Sormani, Paris

1425. **Pair Louis XVI Carved and Gilded Fauteuils in Aubusson Tapestry**
French, XVIII Century
280- *En suite* with the preceding. Frames of later date.
From Sormani, Paris

1426. **Louis XVI Carved and Gilded Canape in Aubusson Tapestry**
French, XVIII Century
270- *En suite* with the preceding. Frames of later date. *Length* 5 *feet* 8 *inches*
From Sormani, Paris

1427. **Louis XVI Amaranth and Harewood Marqueterie Console Cabinet**
René Dubois (*M.E.* 1755); *French, XVIII Century*
850- Galleried top of white tapestry marble with straight front and incurvate returns, the frieze with single long drawer enclosed by rounded stiles; below is a glazed cupboard between free-standing fluted columns on vasiform feet. The drawer, frieze, and returns are inlaid with a rosetted lattice design in light and dark woods in a harewood ground bordered with amaranth. Mounted in *bronze doré* with rims and other plain work. Stamped on right rear pilaster DUBOIS M E.
Height 35½ *inches; length* 39 *inches*

Note: René Dubois, *ébéniste* to Queen Marie Antoinette, passed master at the age of seventeen in June, 1755. He became one of the principal *ébénistes* of Paris and is represented in the Louvre and the Wallace Collection. See Salverte, *ed.* 1923, p. 98.

From Arnold Seligmann, Paris

1428. **Louis XV Tulipwood and Harewood Marqueterie Bureau à Cylindre**
Sormani, Paris
775- Serpentine oblong top with three-quarter *ajouré* gallery, surmounting a quarter-round cylinder opening to writing desk, fitted with small drawers and leather-covered writing slide; below is a *poudreuse* drawer; cabriole legs. Superbly inlaid, the top with urns of flowers, the cylinder with hanging trophies on a *treillage* flanking a cartouche with landscape vignette, the interior drawers with trophies and bouquets of flowers, the *poudreuse* with two urns and a trophy of musical instruments, all in panels of green harewood bordered with tulipwood. Ornamental *bronze doré* mounts. Signed on lock plate SORMANI, PARIS. A reproduction, of the finest workmanship. *Height* 39½ *inches; width* 30 *inches*

1429. **Louis XV Acajou Occasional Table, Mounted in Bronze Doré**
Durand, Paris
120- Small oblong table with undershelf, one drawer, curved and tapered supports; rimmed and mounted in *bronze doré*. Fine quality reproduction, stamped F. DURAND. *Height* 28¾ *inches; width* 12½ *inches*

1430. LOUIS XV AMARANTH AND ACAJOU MARQUETERIE BOMBÉ COMMODE MOUNTED IN BRONZE DORÉ

Nicolas Petit (*M.E.* 1761); *French, XVIII Century*

2600– Serpentine oblong top of *rouge antique* marble, *bombé* sides and valanced front with two long drawers, cabriole legs. The front and sides veneered with cartouches of *acajou,* bordered with amaranth, the sides with *marqueterie* sprays of flowers, the front with a basket of flowers filled to overflowing. Beautifully mounted in *bronze doré* with rococo panels of scrolling endive leafage, twisted handles, rococo knee appliqués, rims and sabots. Stamped above left rear pilaster N. PETIT M.E. *Height* 34½ *inches; length* 54 *inches*

Note: Nicolas Petit (1732-1791) passed master in January, 1761, and became syndic of his Guild in 1784. He worked in Paris in the rue du Faubourg Saint-Antoine at the sign of the *Nom de Jésus,* and was one of the first to take up the new classicism about 1765. He is represented in the South Kensington Museum and the Library at Versailles. See Salverte, *ed.* 1923, pp. 251-2.

From Jacques Seligmann, Paris

1431. LOUIS XV AMARANTH AND ACAJOU MARQUETERIE BOMBÉ COMMODE MOUNTED IN BRONZE DORÉ

2600– *Nicolas Petit* (*M.E.* 1761); *French, XVIII Century*

Companion to the preceding. Stamped only with the insignia (M.E.) of the *maître ébéniste* but undoubtedly from the same atelier.

Height 35 *inches; length* 55½ *inches*

See note to the preceding.

From Jacques Seligmann, Paris

TAPESTRIES

1432. BEAUVAIS SILK-WOVEN TAPESTRY, BY NICOLAS BESNIER AND J. B. OUDRY

Circa 1750

1700– CEPHALUS AND PROCRIS. The nymph in loose white bodice and rose skirt, with blue cloak, is seated on a stone bench before a ruin partly veiled by trees and undergrowth, in the foreground of a wooded landscape with view of a winding river at the left. The hunter, wearing yellow corselet with scarlet draperies, attended by his hound, is handing an arrow to the nymph. Shaded gold and red framed border, with flutings and acanthus leaves; at the corners are garlanded shell cartouches and, at the centres of the sides garlanded crossed-quivers, arrows, and torches. Woven in the finest wools in rich colors, with highlights of silk. Signed in upper right selvage BESNIER. ET OVDRY. A. D.

Height 10 *feet* 3 *inches; width* 9 *feet*

Note: Nicolas Besnier became director of the Manufacture de Beauvais in 1734, at the time when the famous painter Jean Baptiste Oudry exercised general supervision over the atelier. It was under their joint direction between 1734 and 1753 that the manufactory attained its greatest prosperity and its greatest reputation abroad.

Collection of N. Vivien, Esq., Belgrave Square, London

From Jacques Seligmann, Paris

8400—

1433. BEAUVAIS TAPESTRY BY CHARRON, AFTER FRANÇOIS BOUCHER *Circa* 1760

APOLLO AND CLYTIA, OR, LE LEVER DU SOLEIL. The laureated god, nude and loosely wrapped in a scarlet cloak and holding a lyre, is seated on a cloud talking to Clytia, who wears a blue scarf and mauve robe, a cupid clinging to her knee; behind them other amors are busied around the chariot of the Sun, which is drawn by four white horses. Below in the foreground are two nude river nymphs with flutes, reclining against overturned barrels from which water flows into a brook with reeds and green undergrowth. Frame border of leafage and shell motives *en camaïeu* in fawn and Venetian red; at upper centre a cartouche with the arms of France and Navarre surmounted by a crown. Selvage with initials A C C. Woven in the finest wools enriched with silk.

Height 12 *feet* 4 *inches; width* 10 *feet* 7 *inches*

Note: This superb tapestry is one of the famous series called *Les Amours des Dieux,* executed at Beauvais after the cartoons by François Boucher, under the direction of André Charlemagne Charron, who was director of the manufactory, 1753-80, and whose initials appear thereon.

Collection of the Comtesse de Veauce, Paris
From Jacques Seligmann, Paris
Illustrated in Jules Badin, *La Manufacture de Tapisseries de Beauvais,* 1909

1700—

1434. BRUSSELS GARDEN TAPESTRY *Circa* 1700

Depicting a Renaissance mansion at the left before a formal garden bordered with obelisks, formal shrubs, etc. in the Italian style, the pavilion with statuary in niches; in the foreground, two ostriches and a crimson macaw perched on the balustrade, tall trees at left and right, one bearing apples. Tan border woven with a continuous garland of flowers, fruit, and foliage in colors including a lively Venetian red, supported in the upper and lower borders upon leaf scrollings. Small repairs. *Height* 8 *feet* 2 *inches; width* 7 *feet* 2 *inches*

Collection of Mrs O. H. P. Belmont, New York, 1928

1050—

1435. GOBELINS TAPESTRY, BY JACQUES NEILSON *Circa* 1770

L'EVANOUISSEMENT D'ESTHER. Interior of a marble palace, with spiraled baroque columns flanking a round-arched portico; at the left is a tripod-brazier, at the right a sculptured marble throne beneath a greenish blue drapery. King Ahasuerus, crowned and robed in a rose crimson cloak, has risen from the throne to support the swooning figure of Esther, who is upheld by three attendants; at the extreme right, holding a parchment, stands a bearded councillor in crimson robe. Old gold frame border with cartouches at the borders enclosing *fleurs de lis;* at the centre of the lower border, a cartouche inscribed ESTHER. Signed at lower right, under border, NEILSON. *Height* 13 *feet* 7 *inches; length* 16 *feet* 7 *inches*

Note: L'Evanouissement d'Esther is one of a series of seven tapestries depicting the *Story of Esther,* for which the first cartoons were made by Jean François de Troy in 1737; the present version differs somewhat both as to subject and border from that illustrated in Fenaille (IV, pl. opp. p. 24); the border is actually the revised border designed by Jacques in 1760 (Fenaille IV, p. 8). The present tapestry, which has apparently been slightly reduced in size, has the signature of the *chef d'atelier* Jacques Neilson (1749-88) on the selvage at lower right under the border.

From Seligmann, Paris

1436. Louis XV Aubusson Tapestry *XVIII Century*
Le jeu de colin-maillard. A group of youths and maidens in the country, playing blind man's buff, garbed in scarlet, blue, and yellow. One blindfolded youth is being teased by two girls whom he endeavors to catch, while another couple look on. Frame woven with rocaille leaf, flower, and lattice ornament in the colors of the composition. Some repairs. 800-
Height 7 *feet* 4 *inches; width* 6 *feet* 11 *inches*
Collection Emile Jellinek-Mercedes, New York, 1926

FRENCH FURNITURE AND DECORATIONS
[CONCLUDED]

1437. Pair Bronze Doré and Statuary Marble Girandoles *Louis XVI Style*
50- Ovoid vase of white marble, on square base, having four gilded bronze cornucopia-shaped arms; wired for electricity. *Height* 18 *inches*

1438. Louis XVI Bronze Doré and Statuary Marble Clock, after Falconet
Crosnier, Paris
110- Composed of figures of two nymphs standing at either side of a flower-garlanded column which holds the movement; on oblong base of ivory white marble.
Height 22¼ *inches*

1439. Louis XVI Bronze Doré and Statuary Marble Clock Garniture
Baullier, Paris
100- Comprising a *bronze doré* fluted column inset with drum clock surmounted by a festooned urn and flanked by two semi-draped nymphs, on marble base with rosetted guilloche molding; and pair of three-light candelabra springing from festooned tripod urns, on trilateral marble and *bronze doré* plinths. Nineteenth century. *Height of clock* 22½ *inches; of candelabra* 20½ *inches*

1440. Pair Bronze Doré and Statuary Marble Girandoles *Louis XVI Style*
200- Two-handled ovoid vase of ivory white marble, from which emerges a cluster of leaves and flowers; wired for three lights. *Height* 27 *inches*

1441. Louis XVI Acajou Tricoteuse, Mounted in Bronze Doré
Durand, Paris
100- Small oblong tray-top table, one side of which is hinged; supported on slender uprights with interlaced stretcher; with gilded bronze rims, moldings, and ornaments. Finely made copy of the *tricoteuse* in the Louvre, made by Riesener for Marie Antoinette. Stamped F. DURAND FILS.
Height 31¼ *inches; length* 23 *inches*

1442. PAIR LOUIS XVI CARVED WALNUT AND ROSE SILK DAMASK FAUTEUILS
French, XVIII Century

160— Fan-shaped molded back, open arms with armpads on incurvate stop-fluted supports; round fluted and tapering legs. Back, seat, and armpads in rose striped silk damask.

1443. PAIR LOUIS XVI CARVED WALNUT AND ROSE SILK DAMASK FAUTEUILS
French, XVIII Century

160- Similar to the preceding.

1444. LOUIS XVI SATINWOOD MARQUETERIE WRITING TABLE MOUNTED IN BRONZE DORÉ
Durand, Paris

375- Oblong top decorated with a fleurette and trellis design in tinted *marqueterie* in a ground of yellow satinwood and framed in a gilded bronze molding. The frieze, similarly decorated, contains two drawers and a pull-out shelf at either end; on square tapered legs with *bronze doré* mounts. Beautifully made reproduction. *Height* 30¼ *inches; length* 50 *inches*

1445. LOUIS XVI ACAJOU PARQUETERIE COMMODE, MOUNTED IN BRONZ DORÉ
Durand, Paris

300— Rectangular, with break front, enclosed by one drawer; decorated with light wood trellis *marqueterie* in a ground of kingwood and embellished with a gilded bronze oval *bas relief* medallion enclosing a female figure symbolizing Music. The frieze and returns richly mounted; top covered with dark-veined white marble top. *Height* 37½ *inches; length* 48 *inches*

1446. LOUIS XVI ACAJOU PARQUETERIE COMMODE, MOUNTED IN BRONZE DORÉ
Durand, Paris

300- Companion to the preceding.

1447. LOUIS XVI TULIPWOOD MARQUETERIE DEMI-LUNE COMMODE
French, XVIII Century

175- Semi-oval top of *rouge de Flandre* marble, front with convex small drawer and cupboard flanked by side cupboards; plain round tapering legs. Veneered with panels of tulipwood with a *marqueterie* basket of flowers and two garlanded hanging trophies. *Height* 32½ *inches; width* 25½ *inches*

1448. LOUIS XVI GRAND BUREAU WITH CARTONNIER AND PENDULE *Sormani, Paris*

500- Large writing table with three drawers at either side; on square tapered supports; in *acajou* with *parqueterie* panels, richly mounted in gilded bronze, in the style of Riesener. Standing at one end is a cabinet with open shelves surmounted by a gilded bronze clock with movement by *Alard, Paris,* flanked by foliated sconces for two electric lights. Finely made reproduction of the Chantilly bureau. Stamped SORMANI, PARIS on the lock. *Height* 6 *feet* 2 *inches; length* 7 *feet*

1449. PAIR BRONZE AND BRONZE DORÉ CANDELABRA, AFTER FALCONET *Louis XVI Style*

300- Formed as blacked bronze figures of two nymphs supporting between them a gilded bronze cluster of branches for four electric lights and standing on grapevine swag statuary marble plinth. Surmounting carved and *laqué* white, gray, and gold wood pedestal. *Height of candelabra* 52 *inches; of pedestal* 46 *inches*

1450. PAIR BRONZE AND BRONZE DORÉ CANDELABRA, AFTER FALCONET *Louis XVI Style*

250- Companions to the preceding.

1451. LOUIS XIV CARVED AND GILDED FIRE SCREEN WITH BÉRAINESQUE NEEDLEPOINT *French, Late XVII Century*

250- Mounting oblong panel of fine *petit* and *gros point* needlework designed with a female figure allegorical of Spring, among flowers, in a pergola surrounded by *grotesqueries* and *chinoiseries,* also figures riding dolphins, etc. Carved and gilded frame of later date. *Height* 45 *inches; width* 29 *inches*

From Arnold Seligmann, Paris

1452. PAIR LOUIS XVI CARVED AND GILDED GUÉRIDONS

180- Circular top in *brèche blanche* marble, frieze carved with acanthus leaves and hung with eight pendent swags of flowers; on reeded tapering quiver-form legs garlanded with spiraled leafage and joined by a scrolled X-stretcher, with a vase of flowers at the intersection. Nineteenth century.

Height 29 *inches; diameter* 15½ *inches*

1453. LOUIS XVI LAQUÉ AND PARCEL-GILDED CHEVAL SCREEN IN AUBUSSON TAPESTRY *French, XVIII Century*

180- Square screen *laqué* celadon, with a beautiful rosetted guilloche carving picked out in gilding, the flaring trestle supports with gilded scale pattern; mounted in celadon velvet and with a nineteenth century Aubusson tapestry panel depicting a young girl in a cartouche bordered with festooned urns and trophies.

Height 40½ *inches; width* 26 *inches*

1454. LOUIS XVI ACAJOU LISEUSE WITH LACQUER PANELS *Durand, Paris*

300- Small oblong table, the top fitted with hinged tablet on strut, for reading purposes; has drawer, and undershelf of figured marble; embellished with Japanese *nashiji* panels. Finely made reproduction, stamped F. DURAND FILS.

Height 30¾ *inches; width* 21 *inches*

[illegible] 1455. Pair Carved and Gilded Corner Consoles *Louis XVI Style*
The curved frieze supported on a gondoled upright carved with a band of guilloche and festooned with swags of flowers; blue-mottled yellow marble top.
Height 32¾ inches; width 23 inches
From Pihouée, Paris

250– 1456. Pair Carved and Gilded Consoles *Louis XVI Style*
Half-round salon console, the richly carved *ajouré* frieze supported on gondoled uprights with incurvate stretchers, embellished with festoons and baskets of flowers. *Brèche d'Aleppo* marble top. *Height 34½ inches; length 59 inches*
From Delmas, Paris

[END OF SALE]

1 Session $ 12 397.50
2 " 20 885 –
3 " 18 227.50
4 " 156 197.50
5 " 18 220 –
6 " 64 415 –
7 " 26 770 –
8 " 77 010 –
9 " 57 075 –
10 " 142 075 –
Grand Total $ 592 252.50

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